

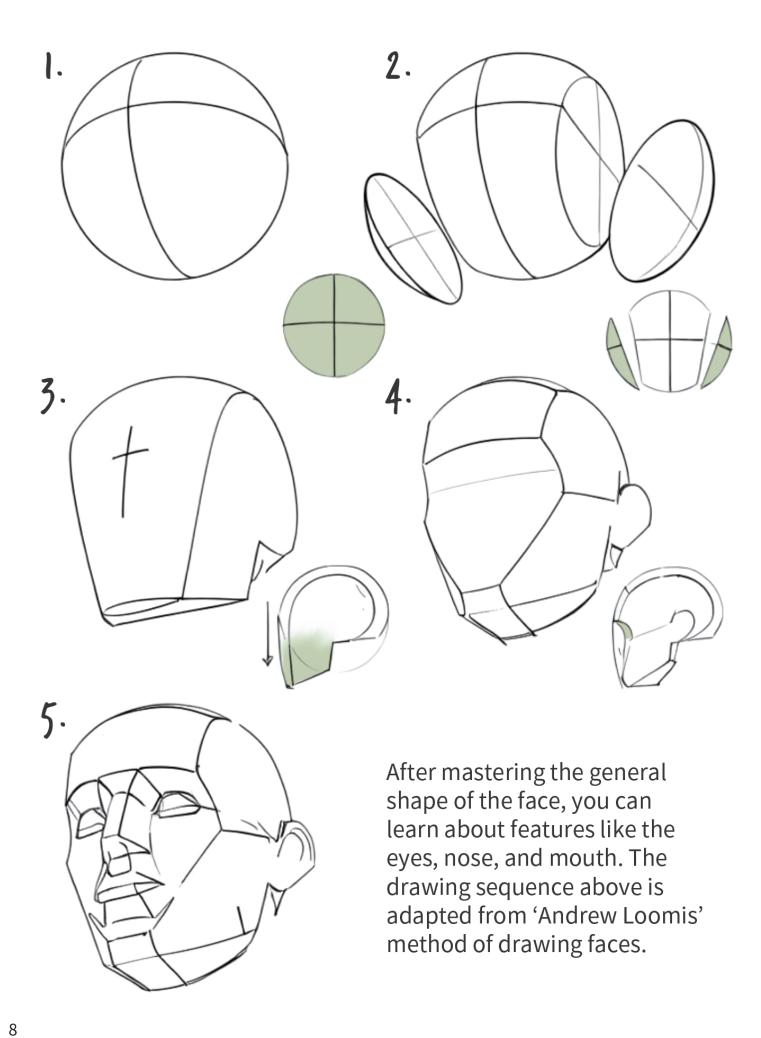
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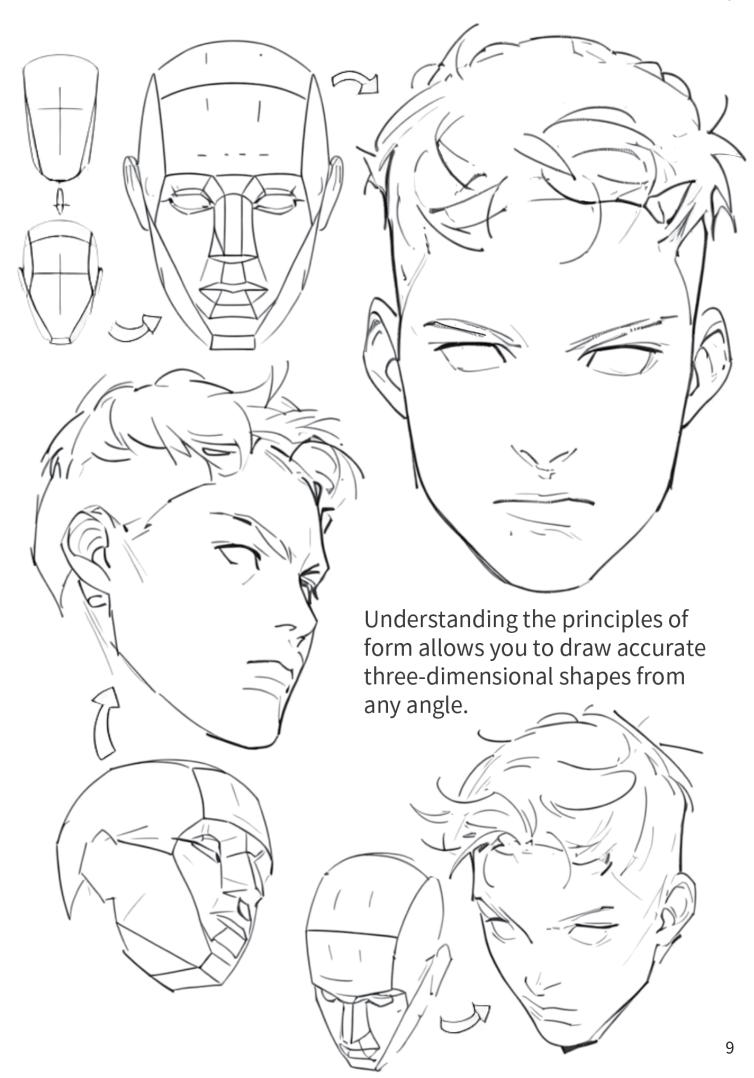
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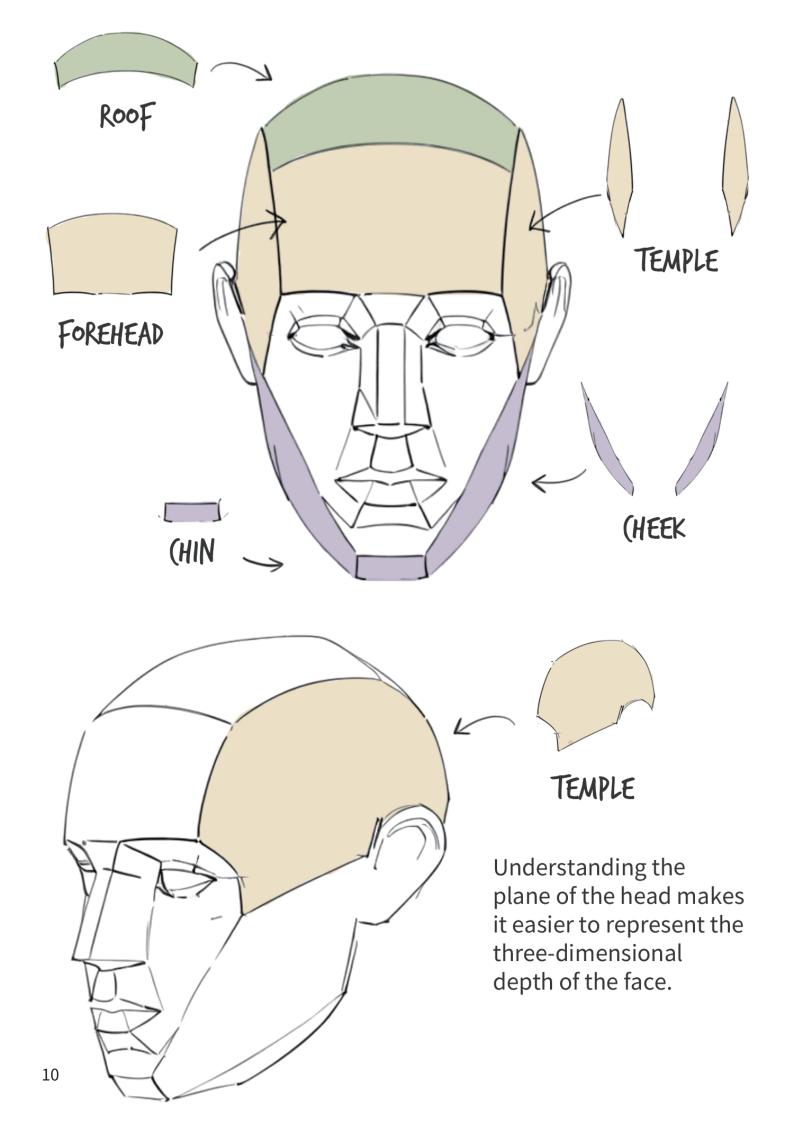
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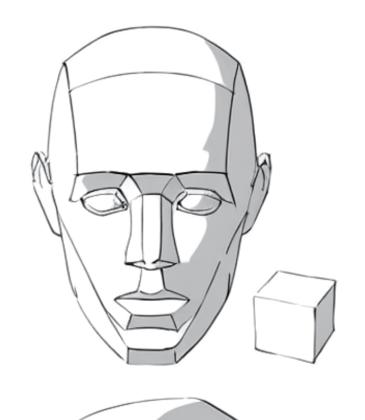


01. HEAD

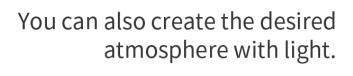


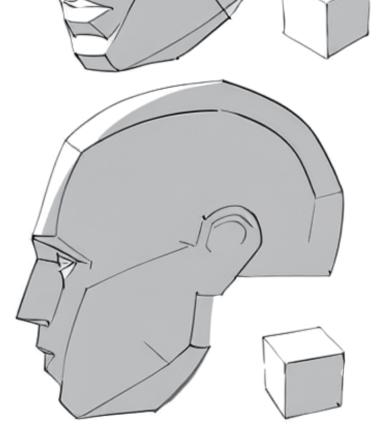


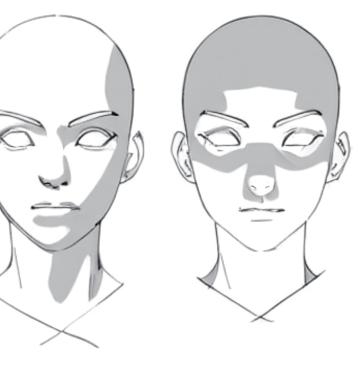




Understanding the form makes it easier to create shadows. Additionally, adding light and shade enhances the three-dimensional effect of the form. However, shadows may not be essential depending on the style of the drawing.

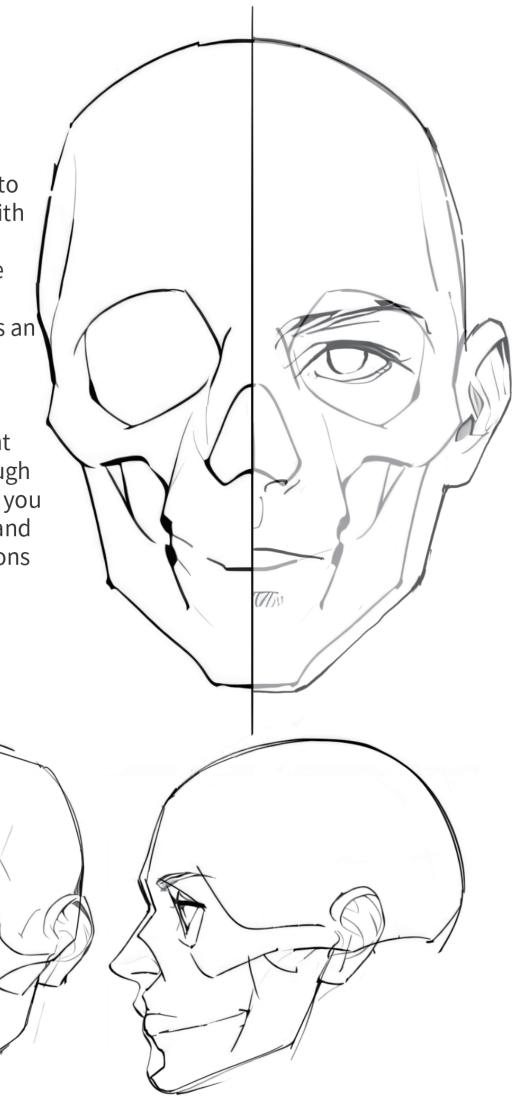


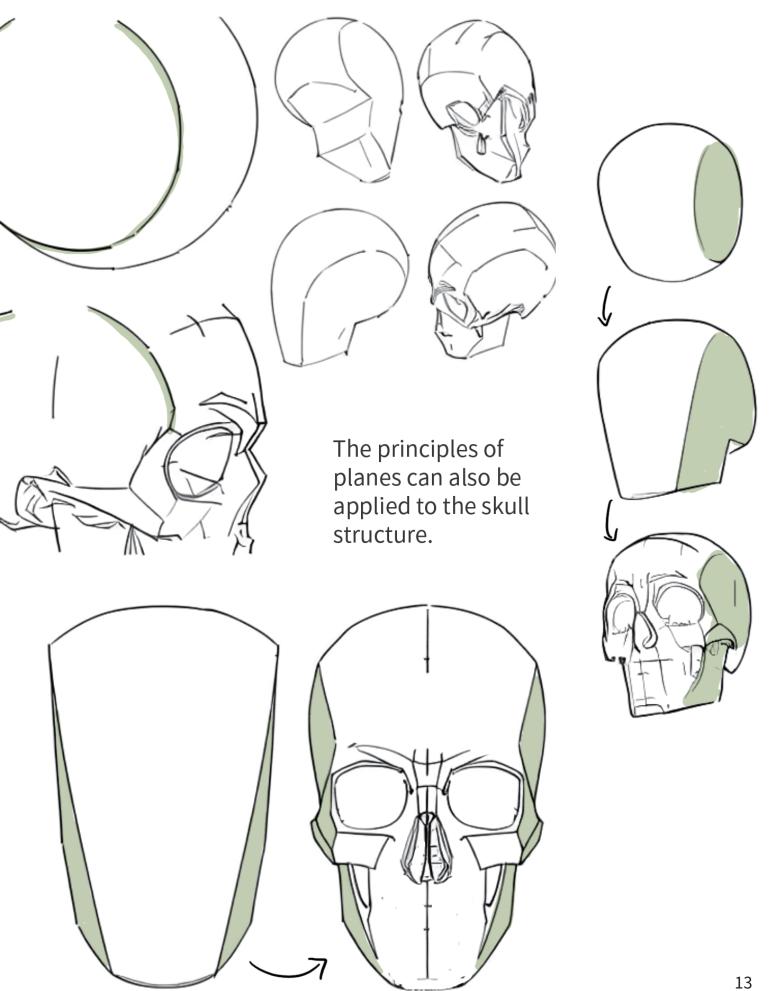


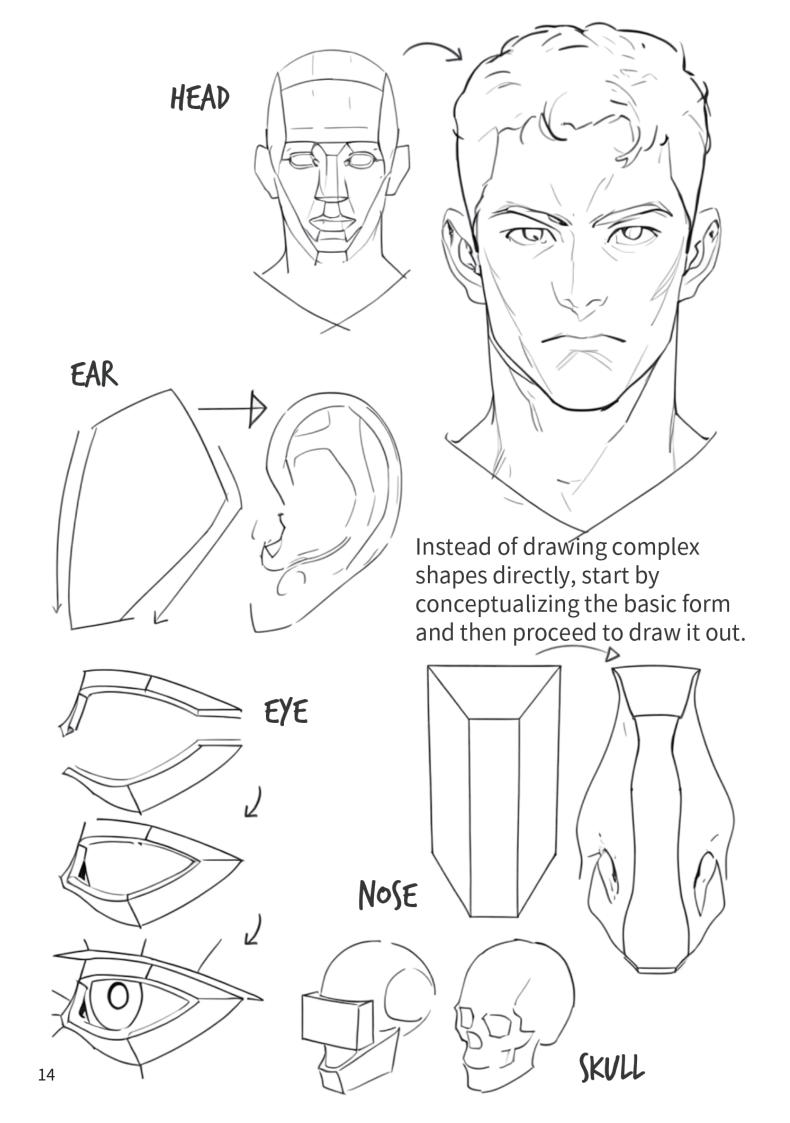


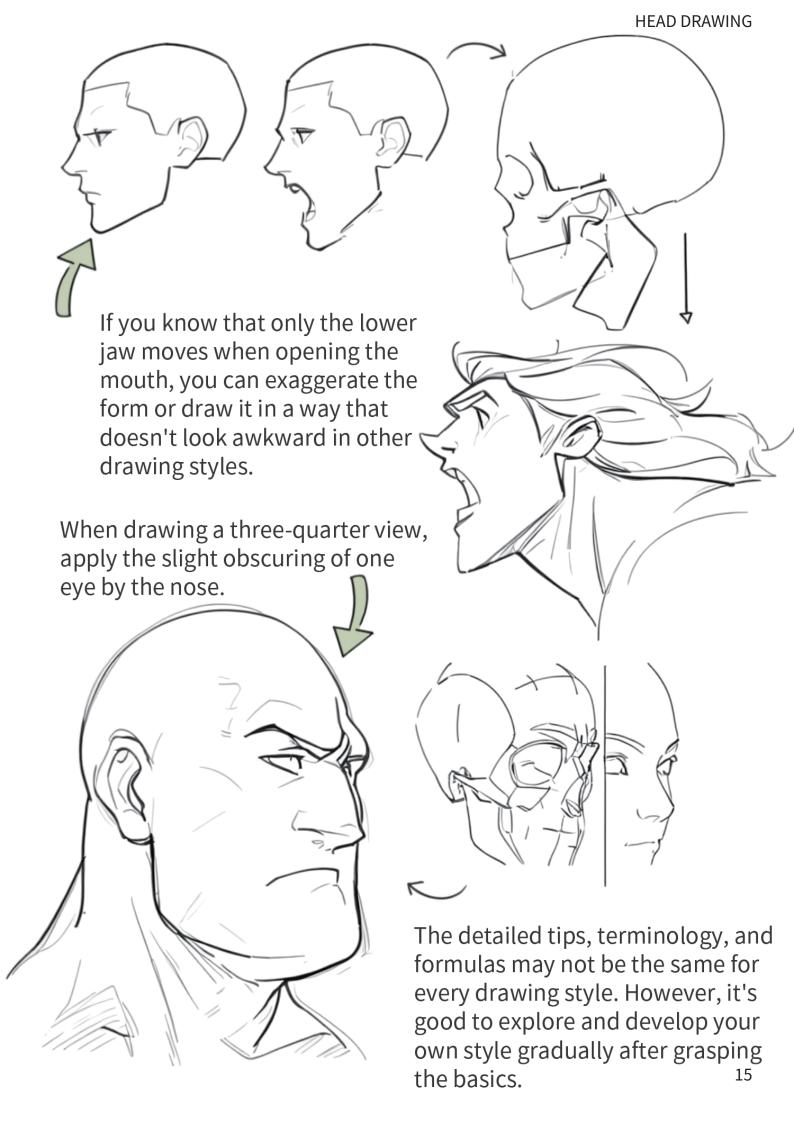
## ANATOMY

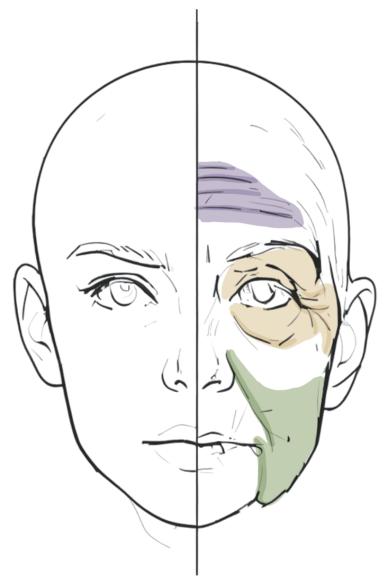
It's also recommended to study anatomy along with drawing. Of course, you don't need to memorize every detailed term.
Studying anatomy plays an important role in understanding the arrangement and relationships of different parts of the body. Through anatomical knowledge, you can accurately understand the shape and proportions of the human body.









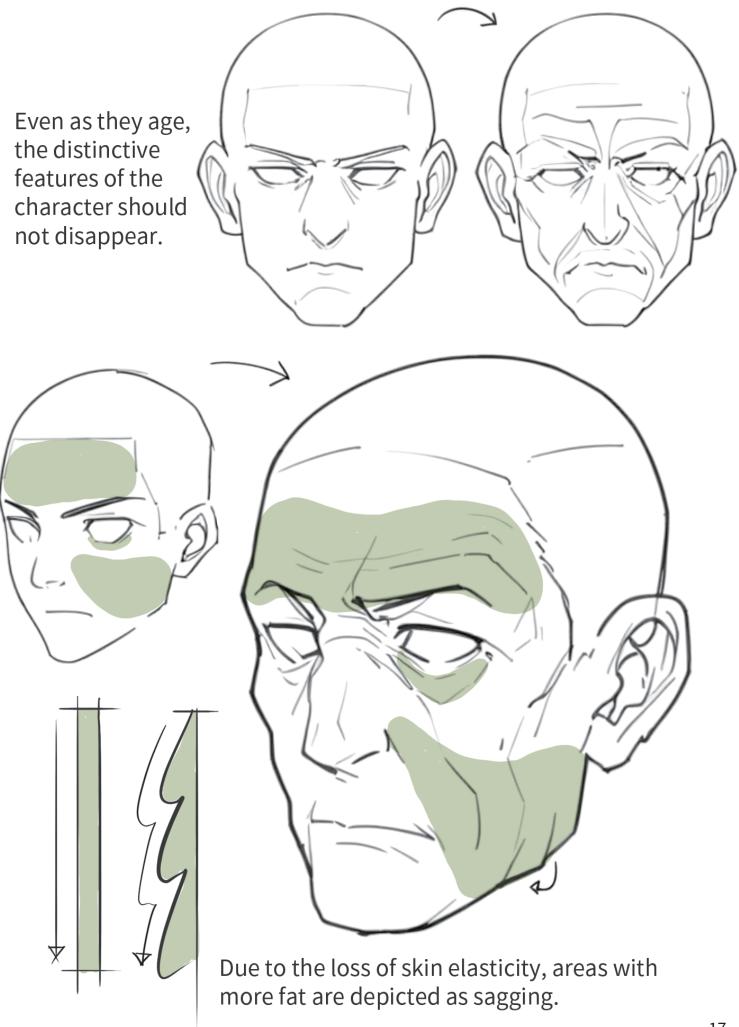


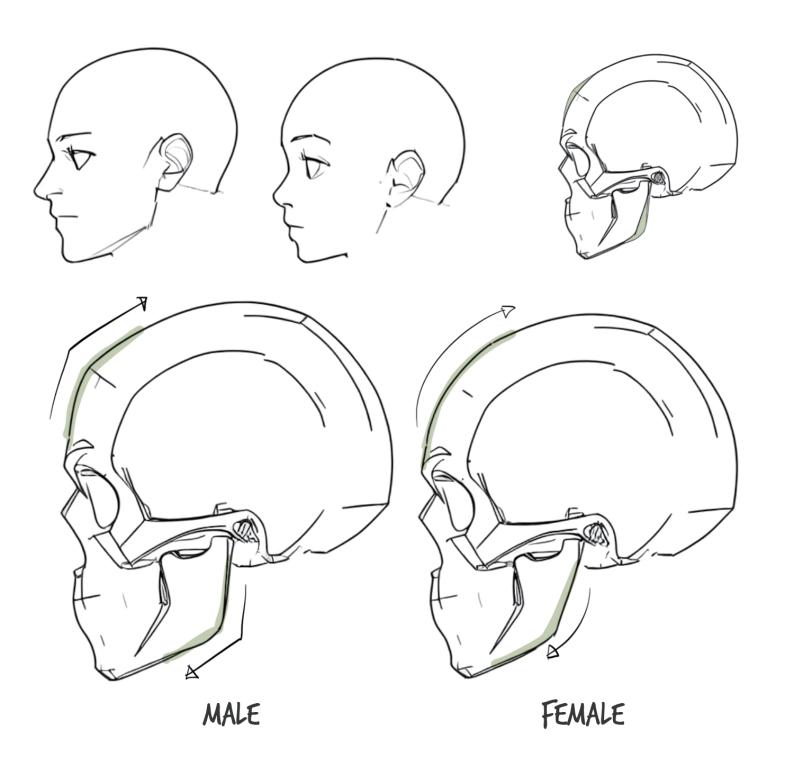
## WHERE WRINKLES FORM FREQUENTLY

The forehead, around the eyes, and laugh lines often form due to the frequent use of muscles involved in emotional expression. Expressions like furrowing the brow or widening the eyes repeatedly fold the skin, and the more frequent these movements are, the more likely wrinkles are to form.

The jawline does not run smoothly due to sagging wrinkles.





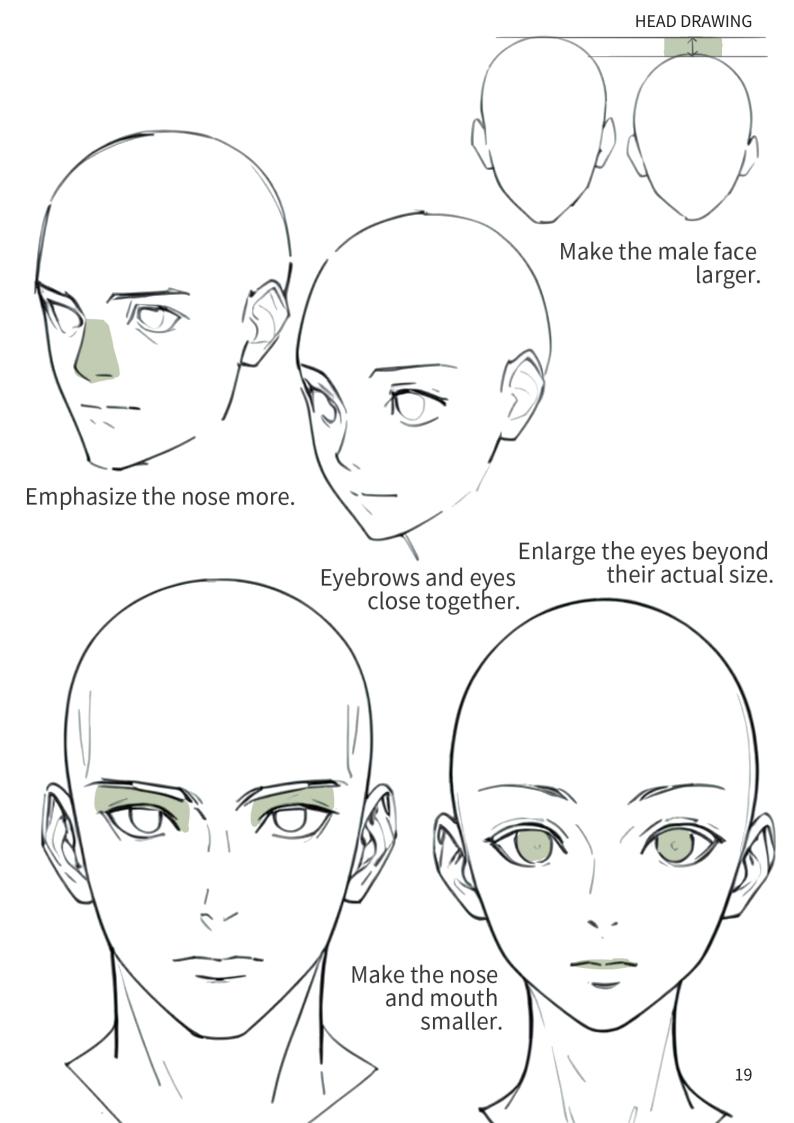


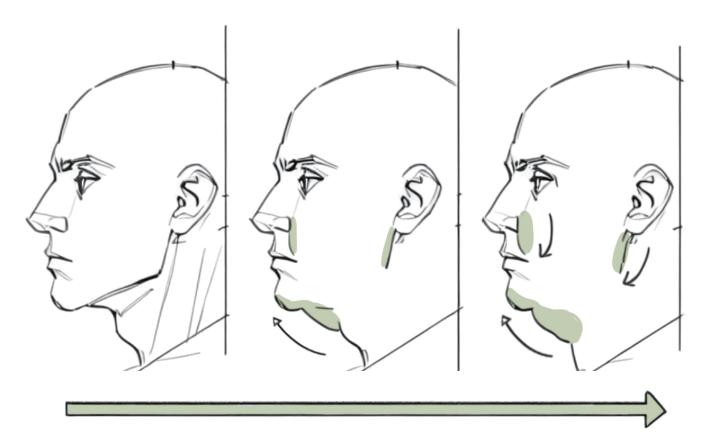
The jawline of a male is more angular, while that of a female is more rounded.





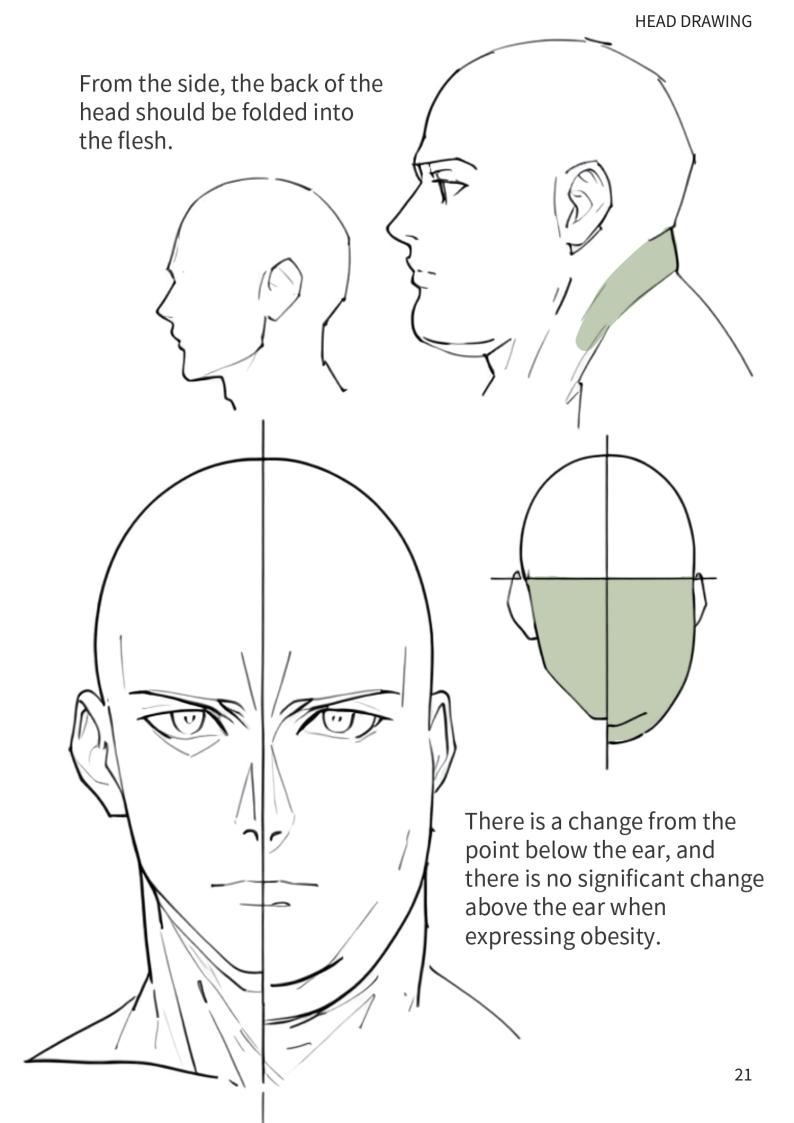
The forehead of a female is rounded, while that of a male is angular.

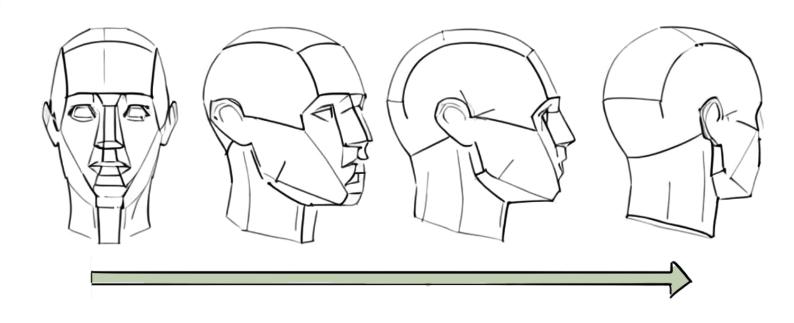


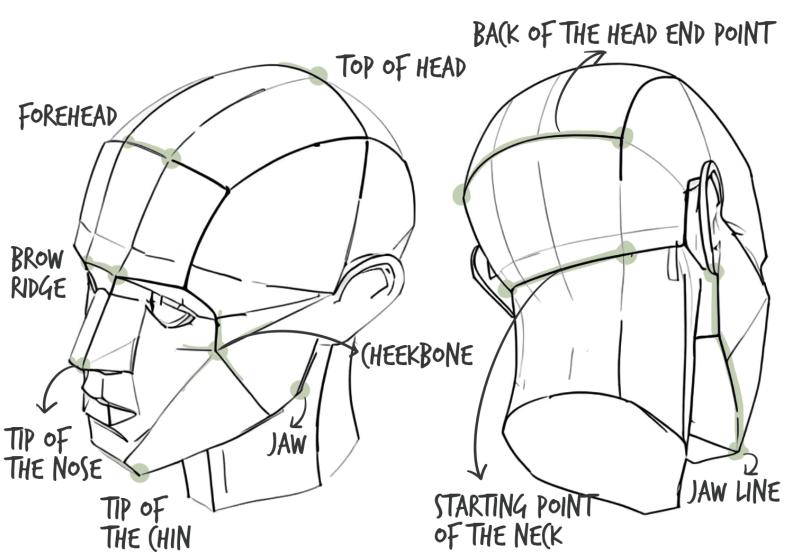


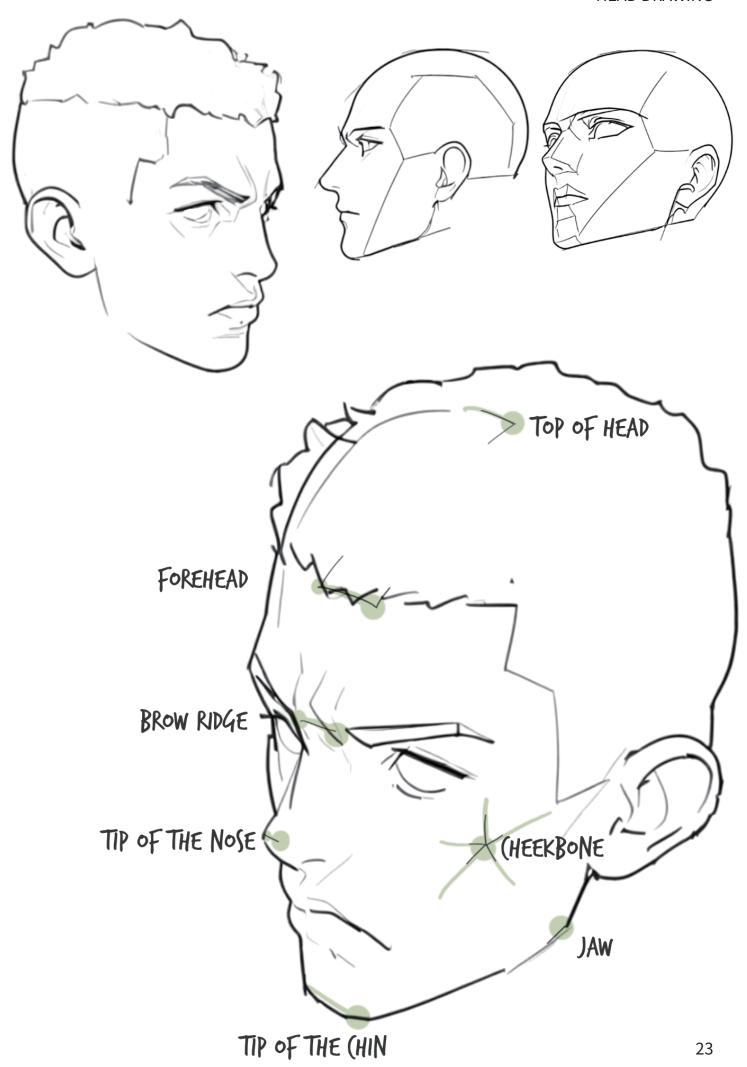
As fat accumulates, chin fat increases, and the nose becomes buried by the flesh.

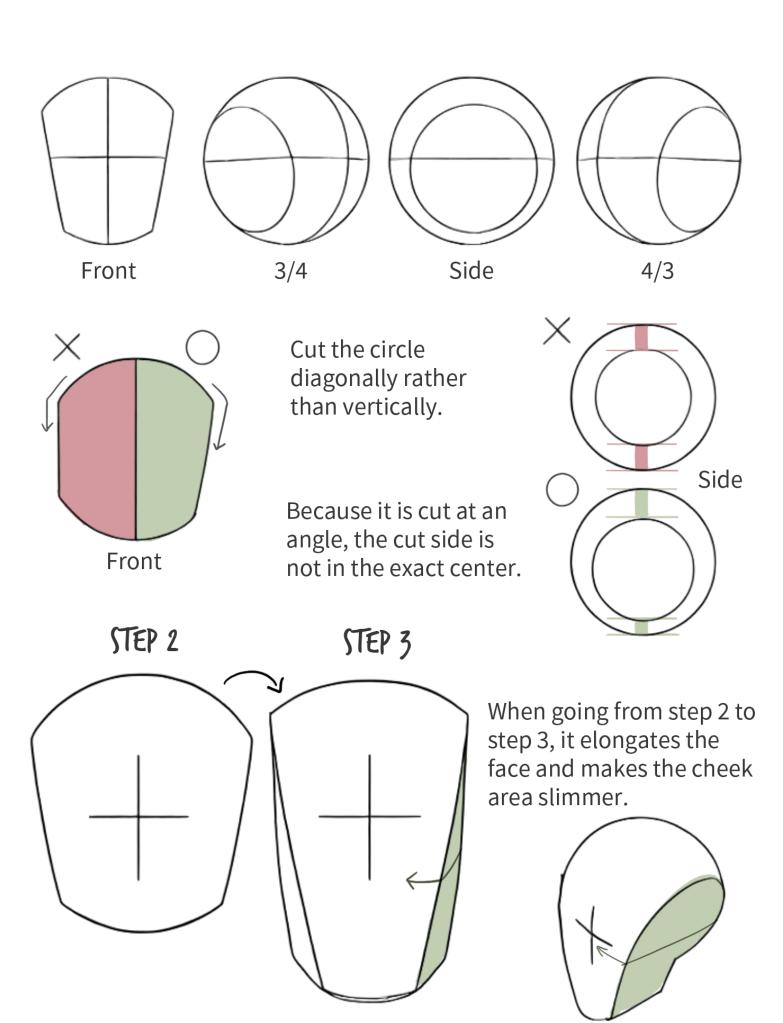


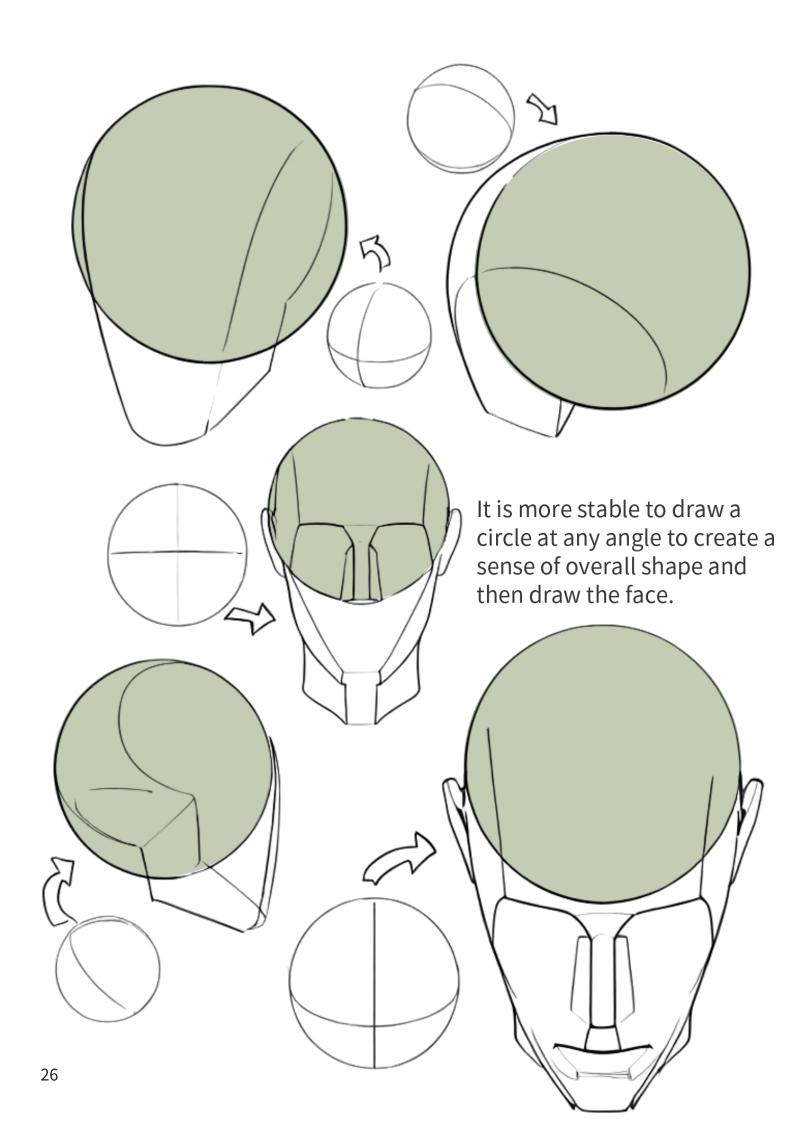


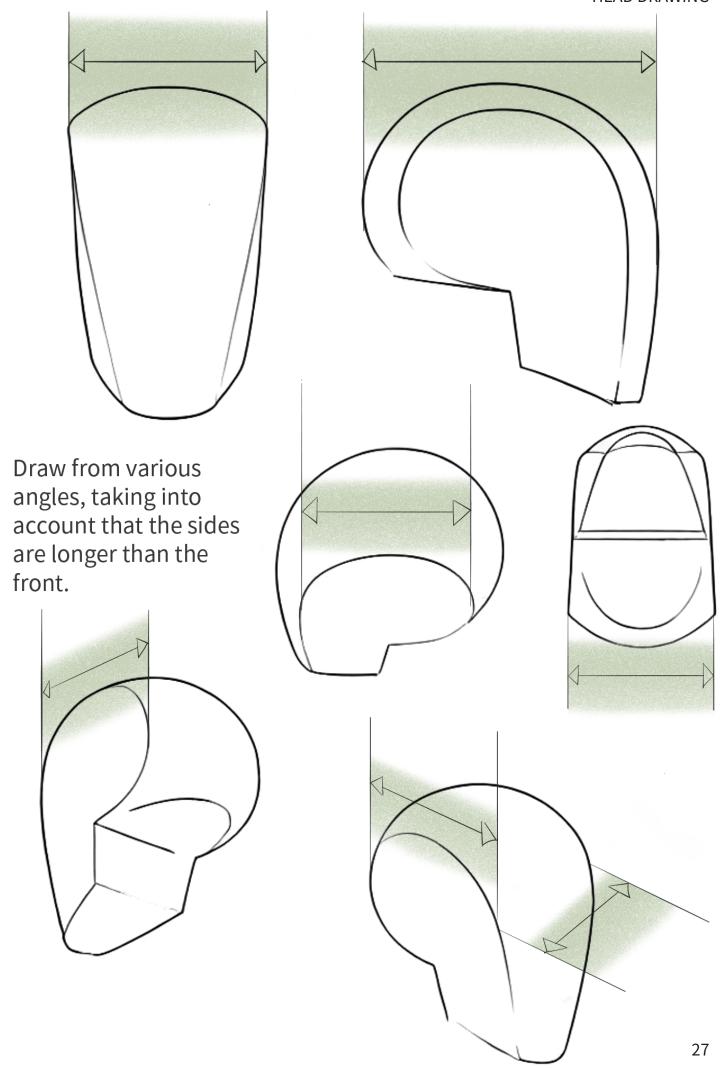


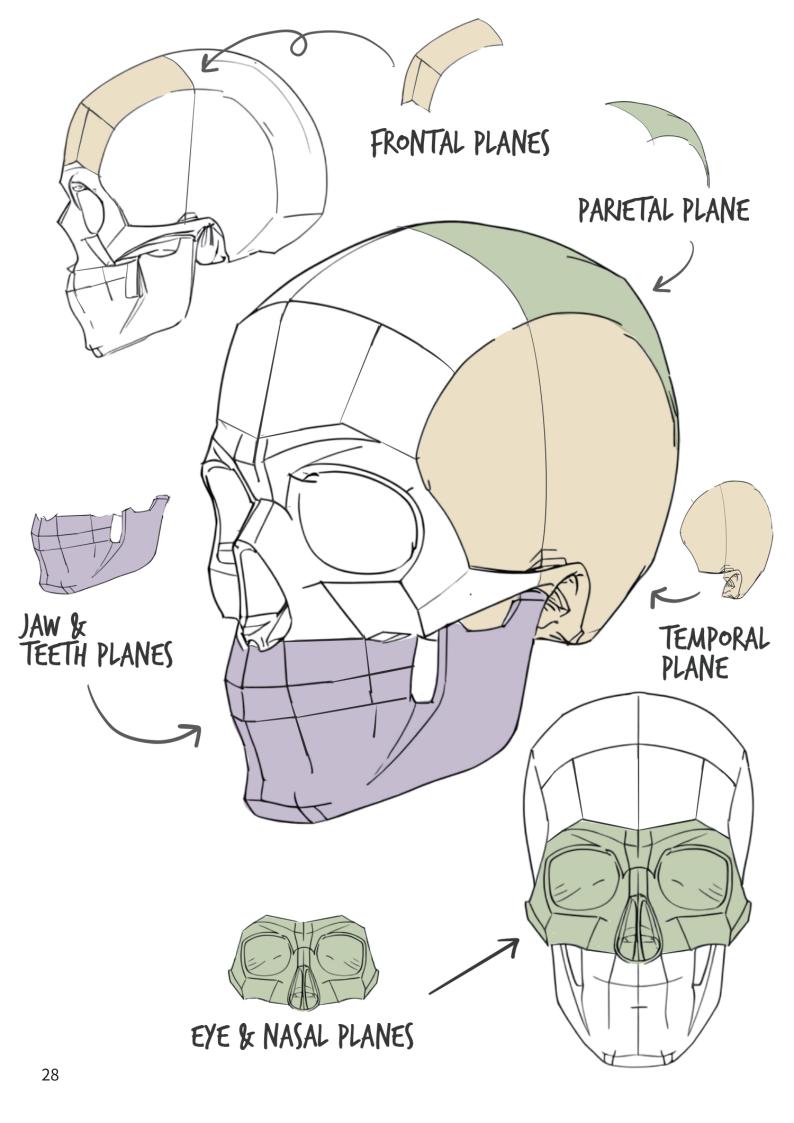




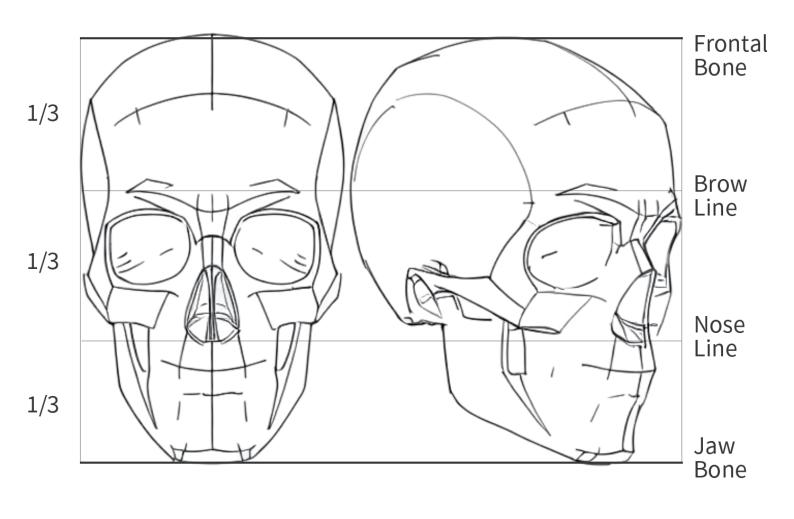


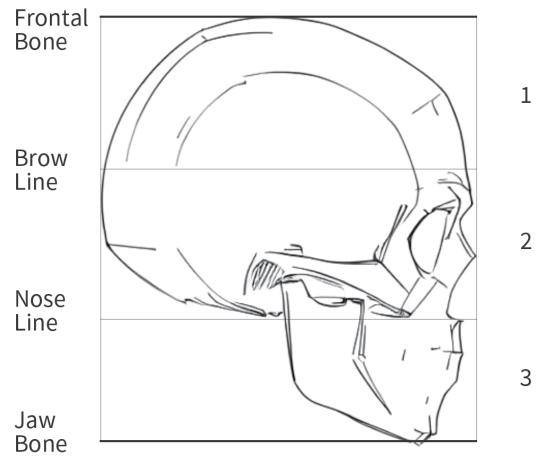


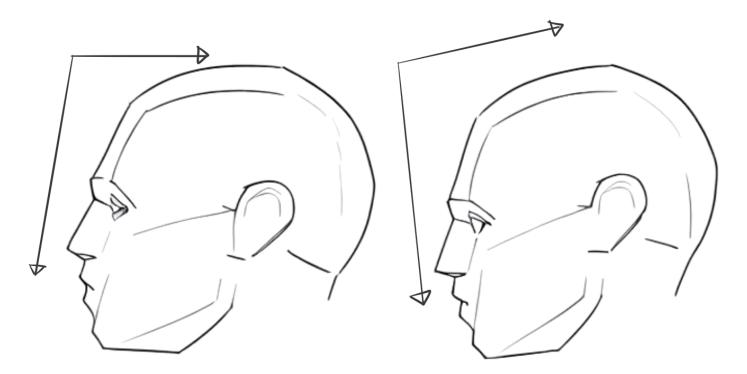




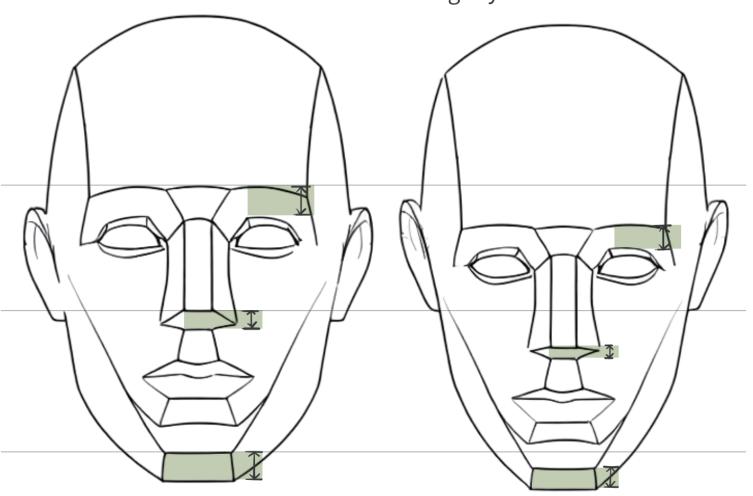
## SKULL PROPORTION

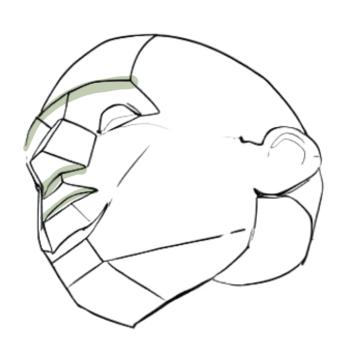






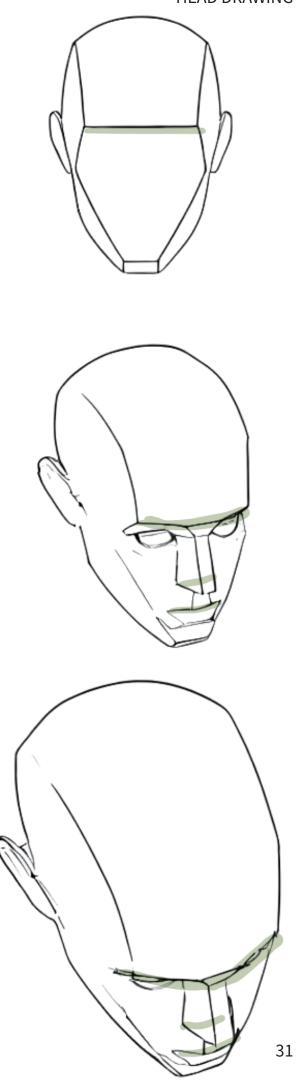
The angle of the head also influences the character. The proportion is better when the head is slightly lowered.

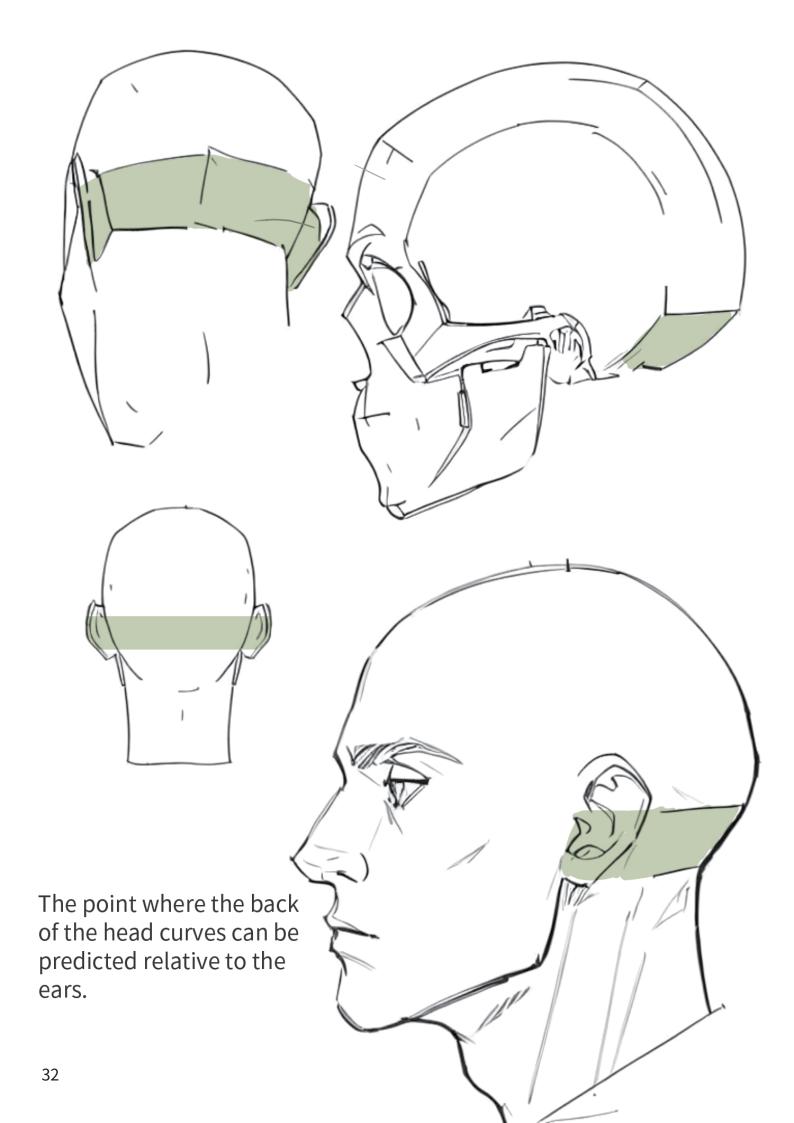


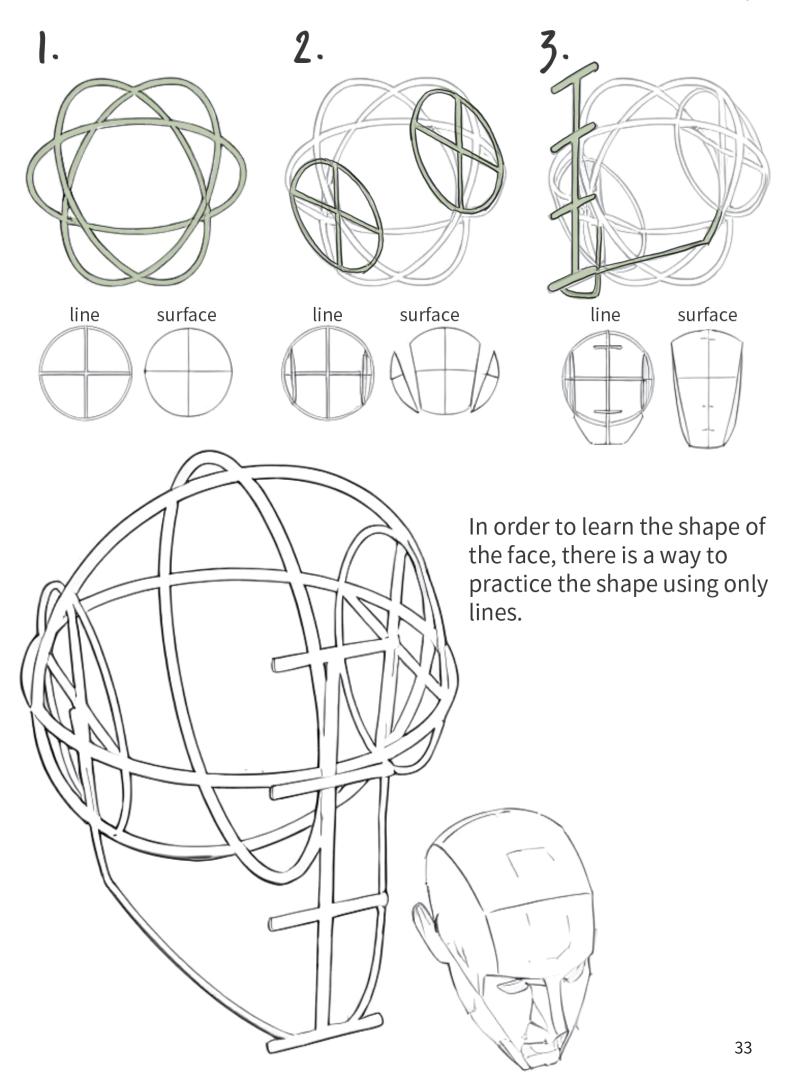


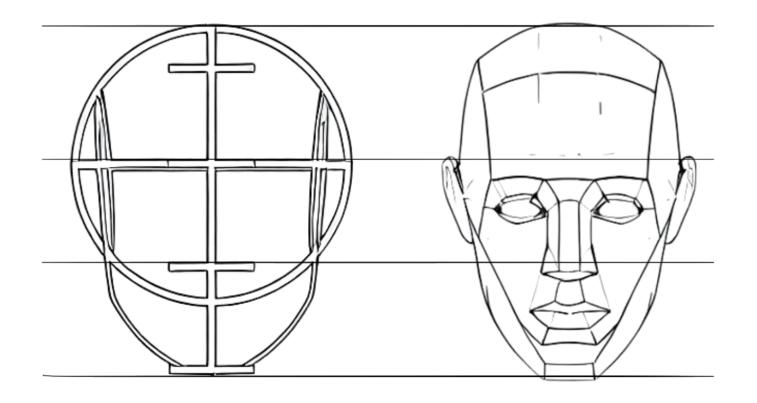
Adjust the tilt of the eyes, nose, and mouth according to the angle of the face.

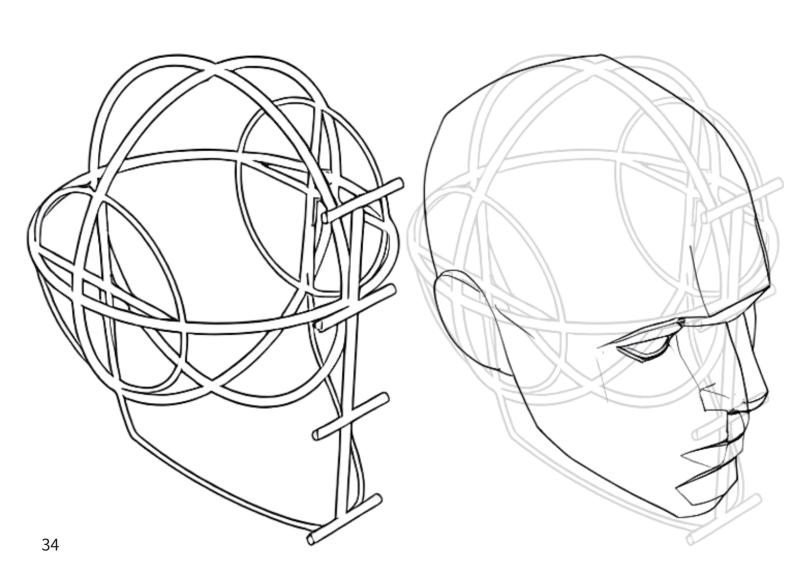


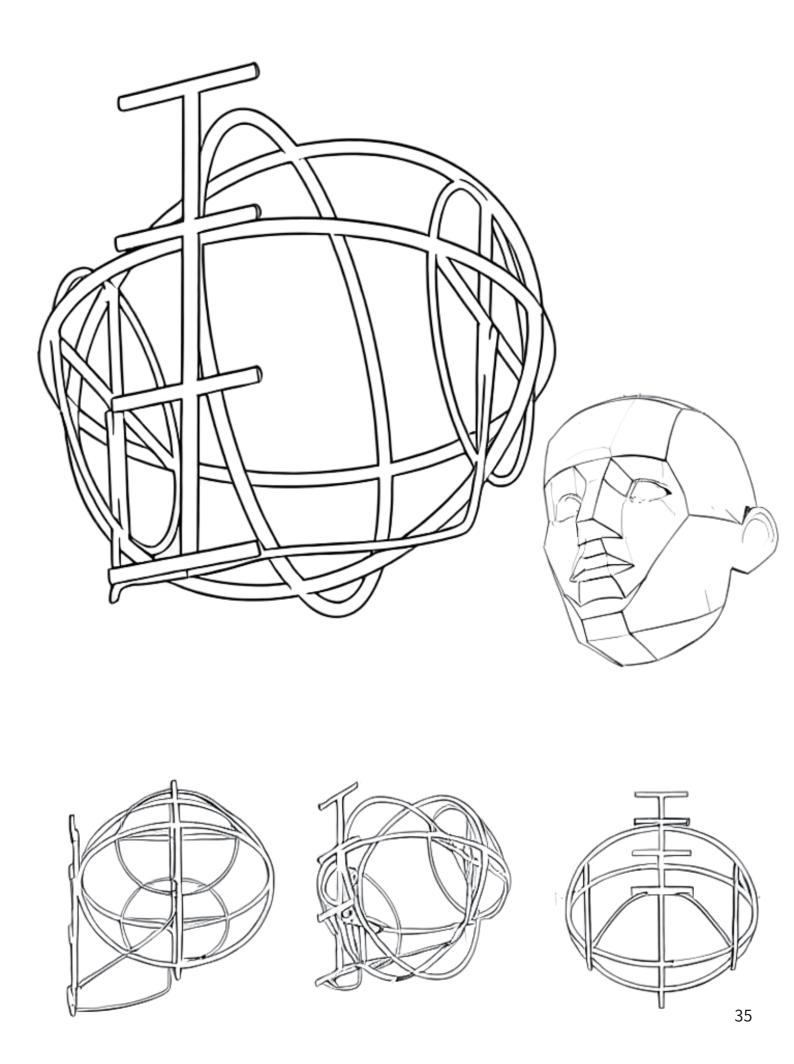


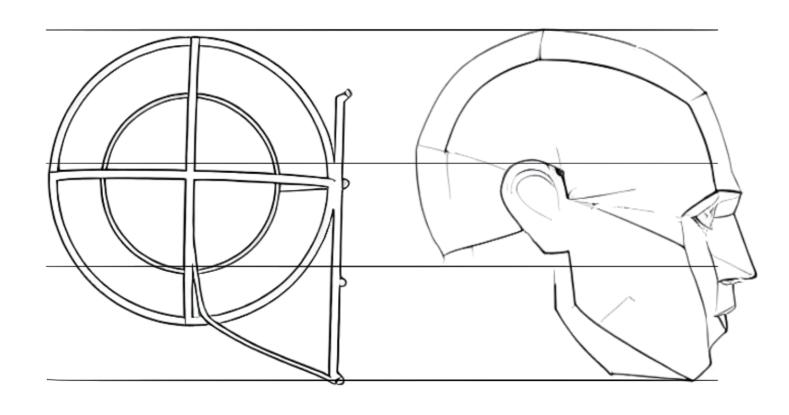


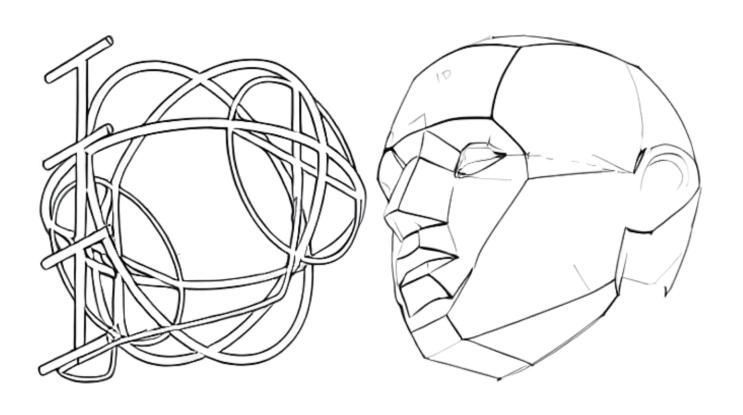






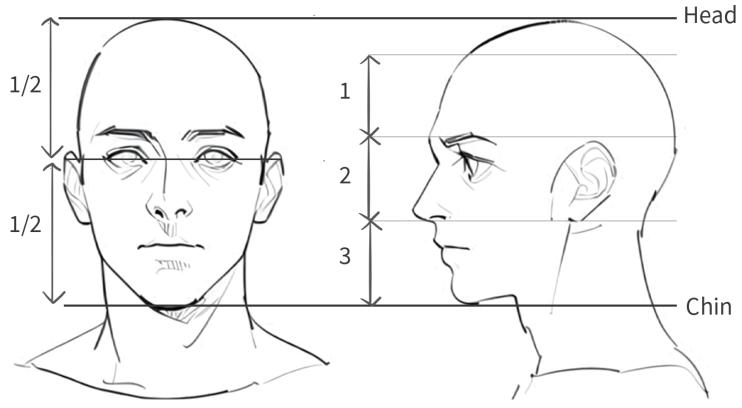




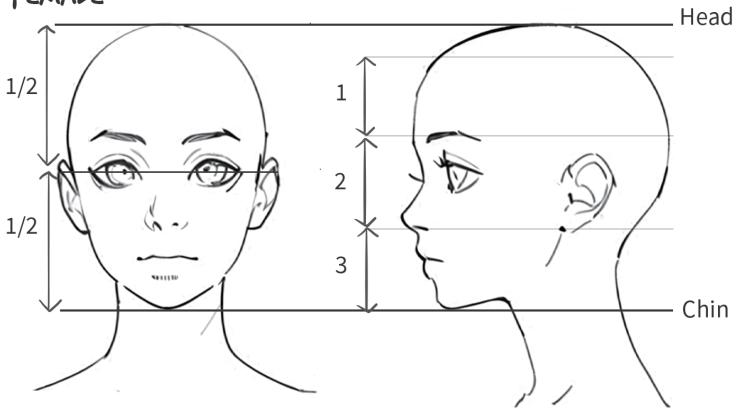


### HEAD PROPORTION

#### MALE

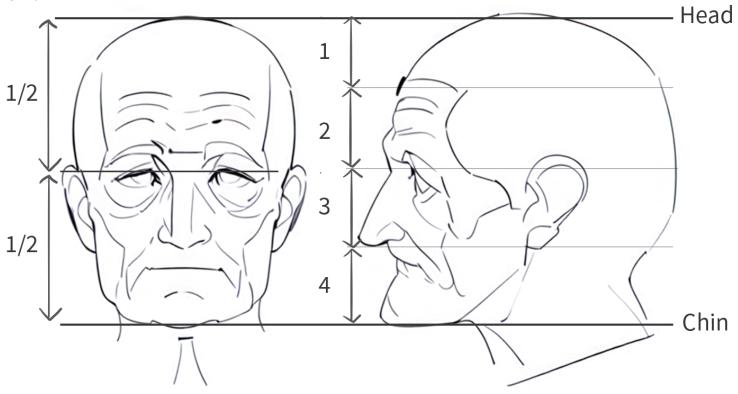


### FEMALE

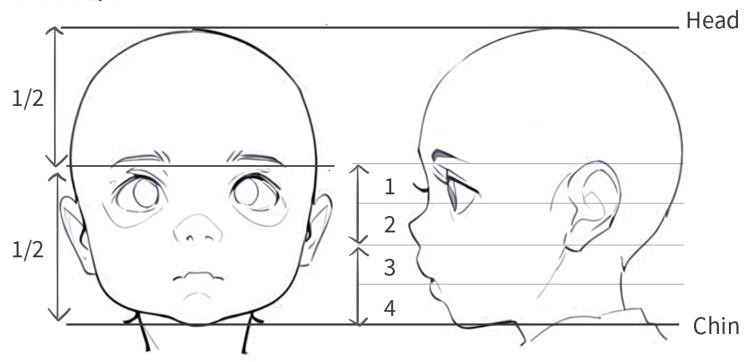


# HEAD PROPORTION

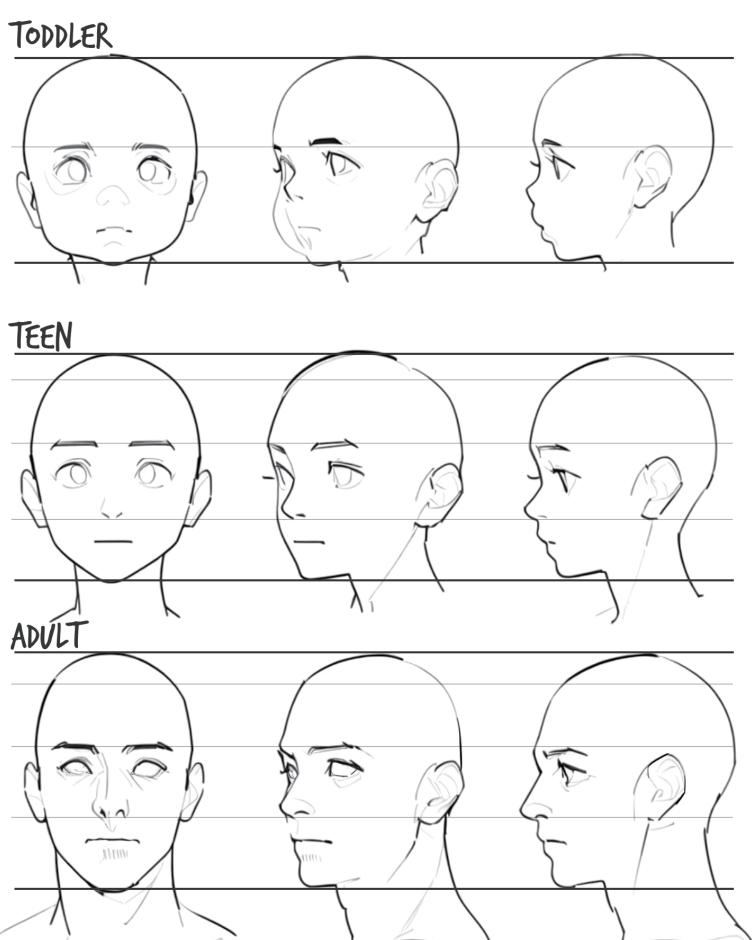
### SENIOR

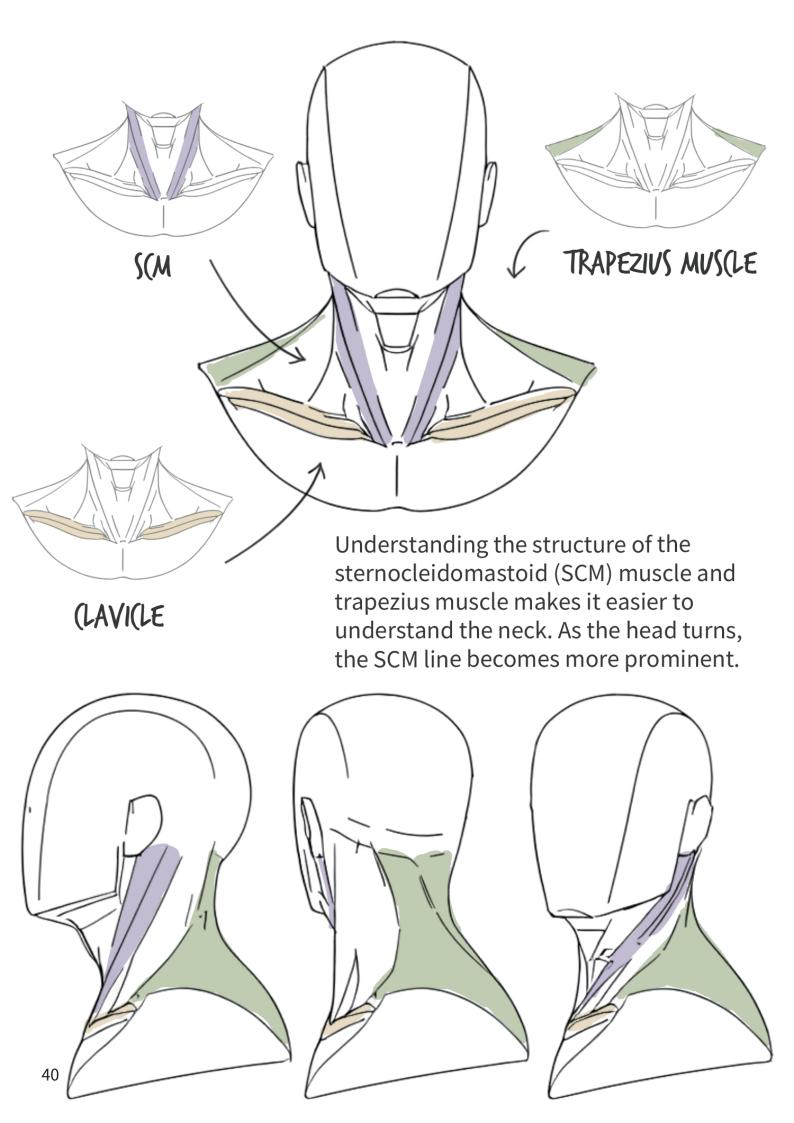


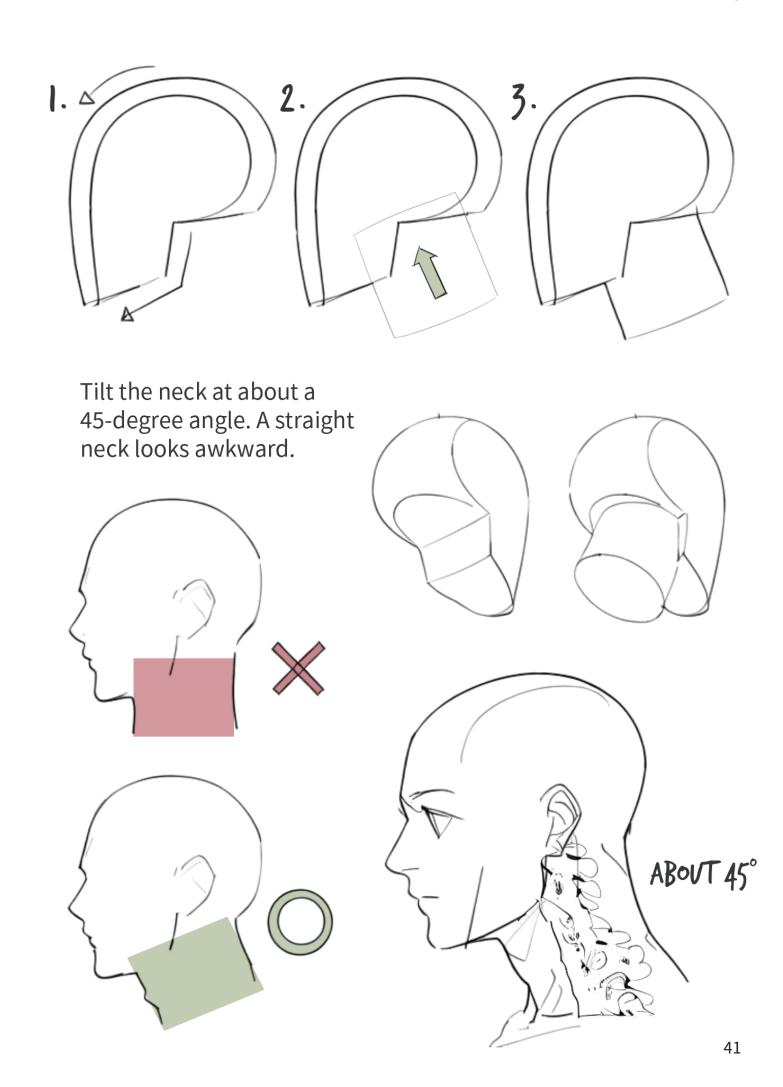
#### TODDLER

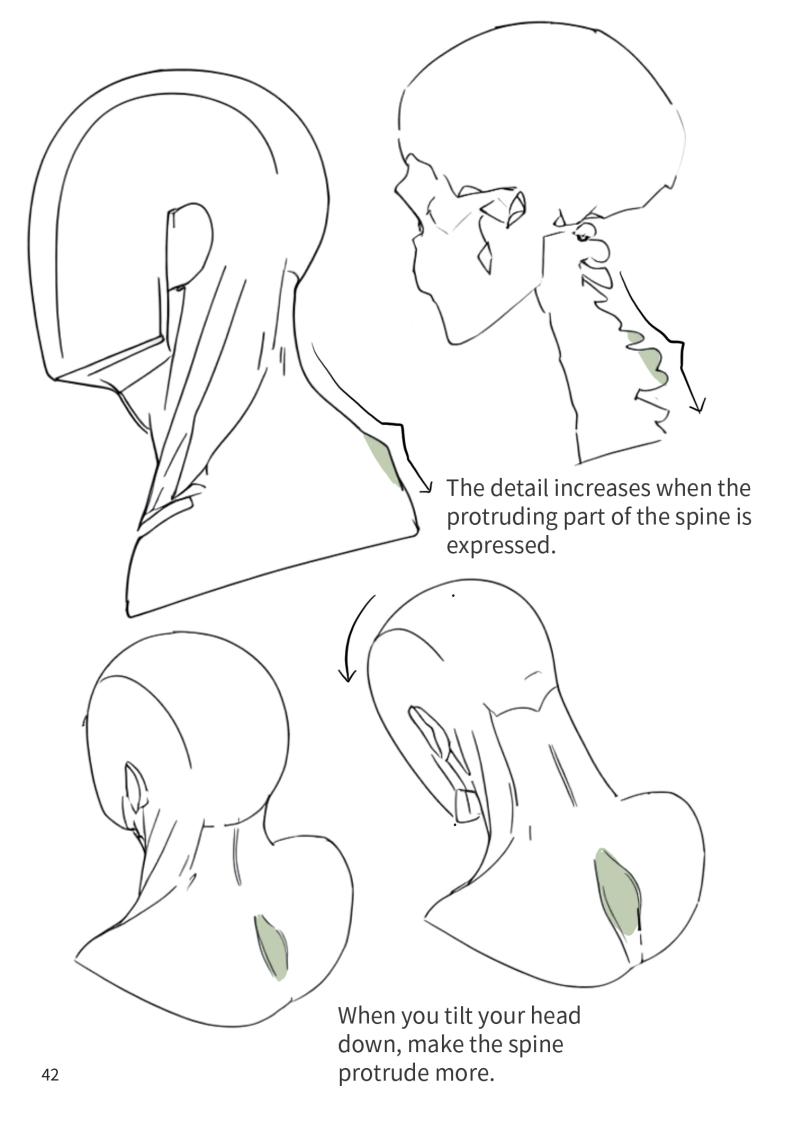


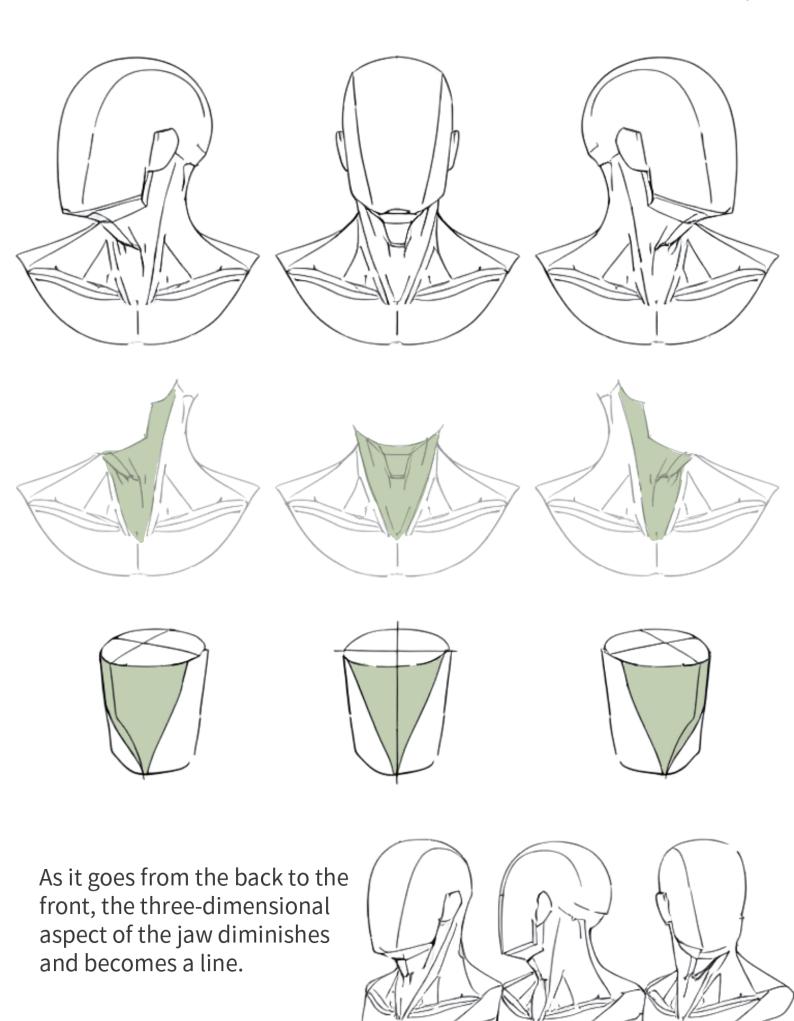
## VARIOUS ANGLES A(ROSS AGES



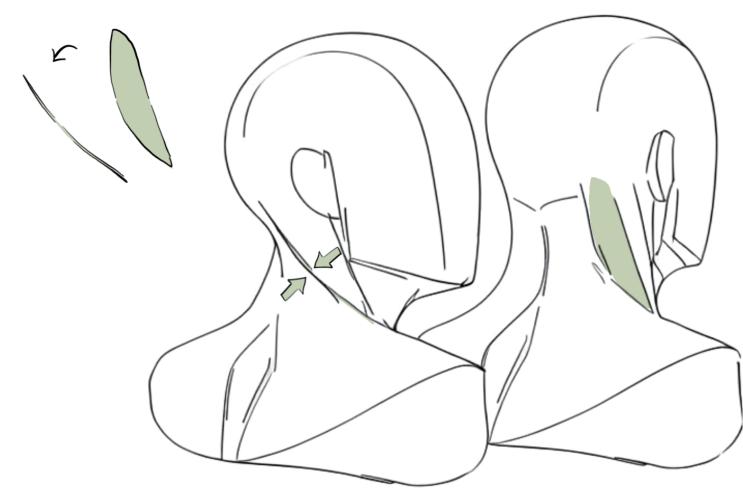




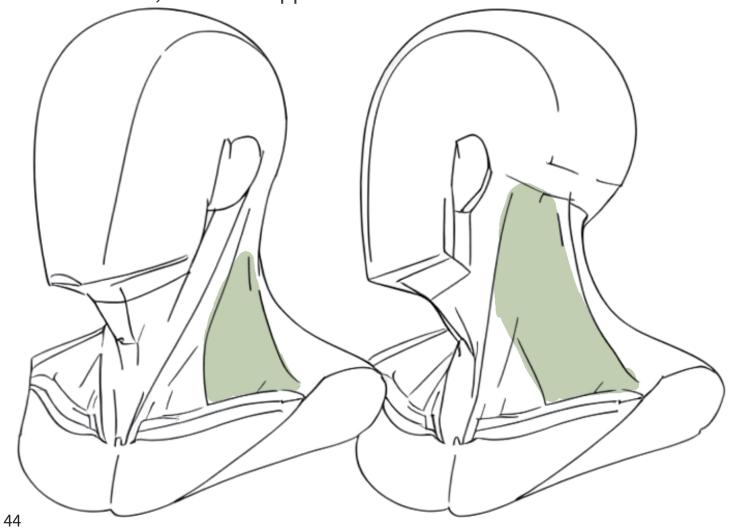


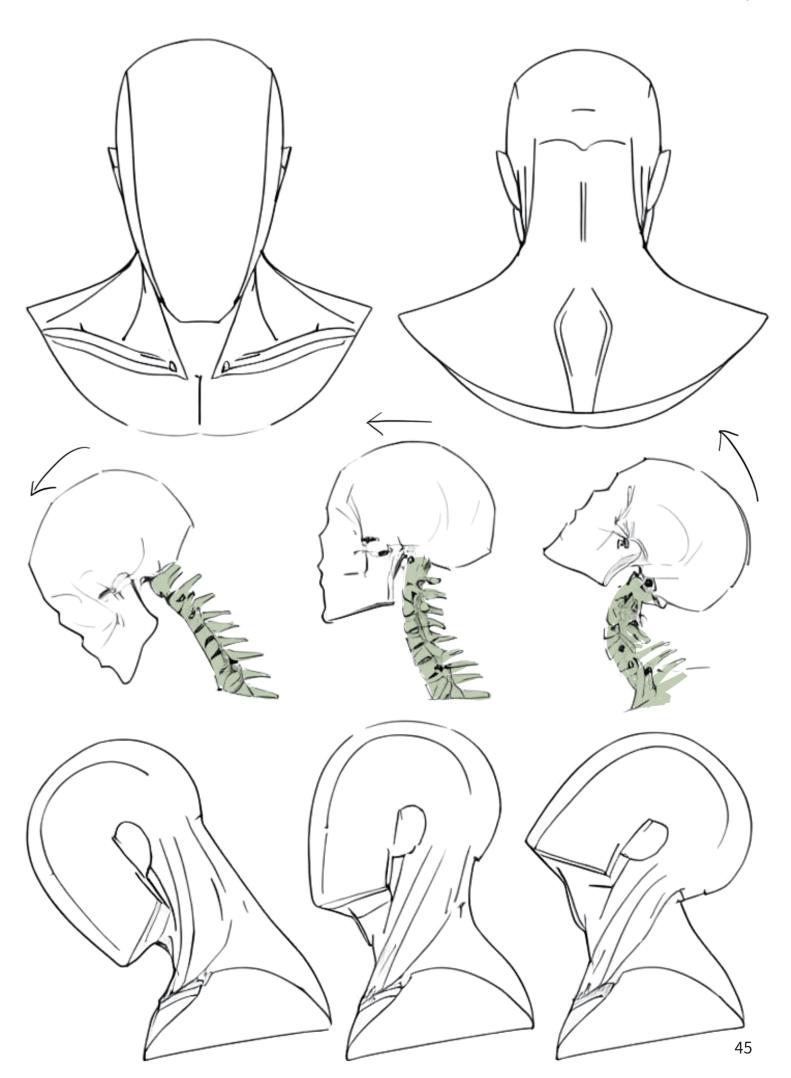


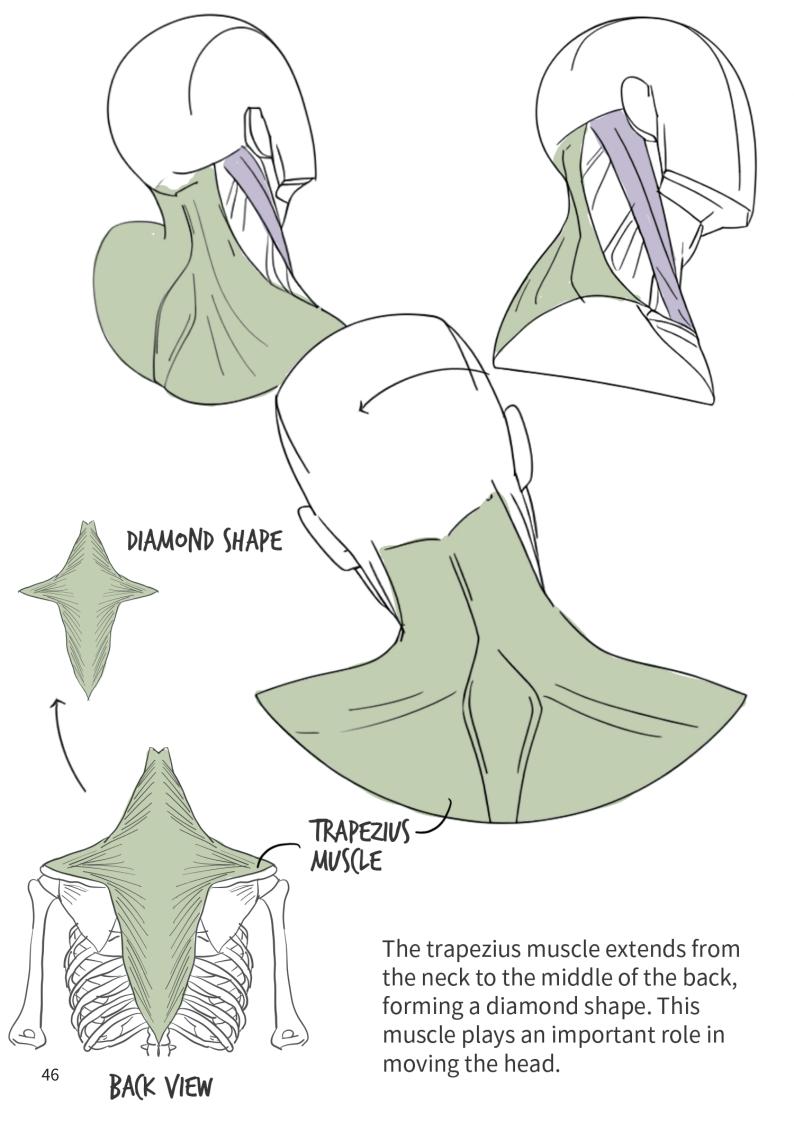
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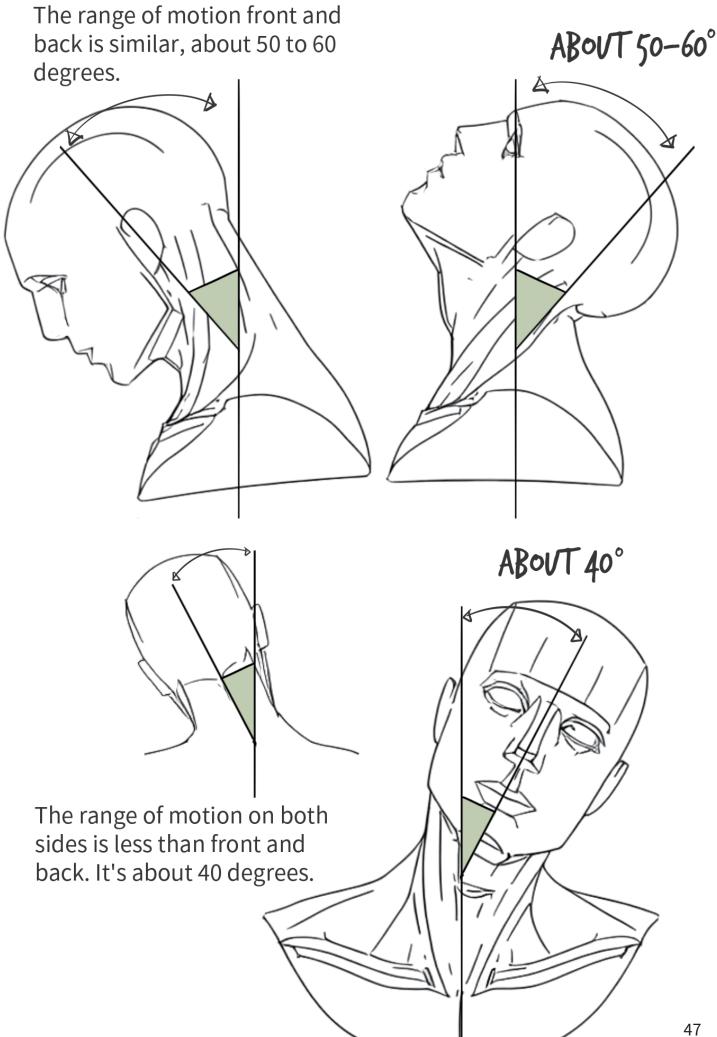


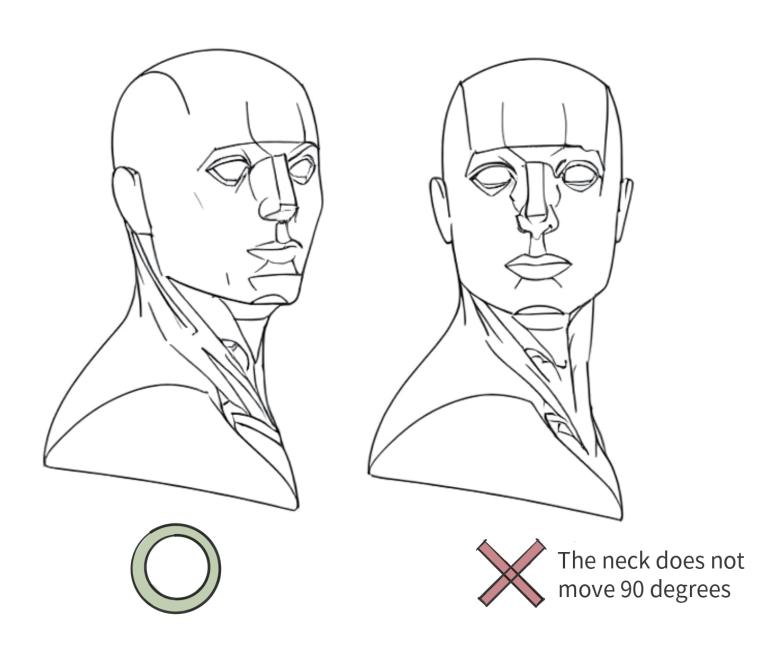
When turning the head, the area on the turning side folds and is obscured, while the opposite side's flesh stretches.



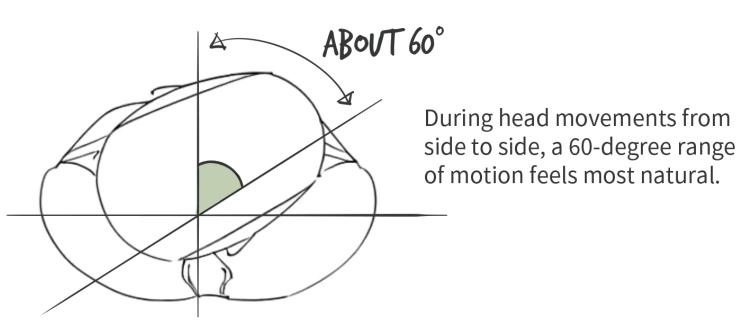


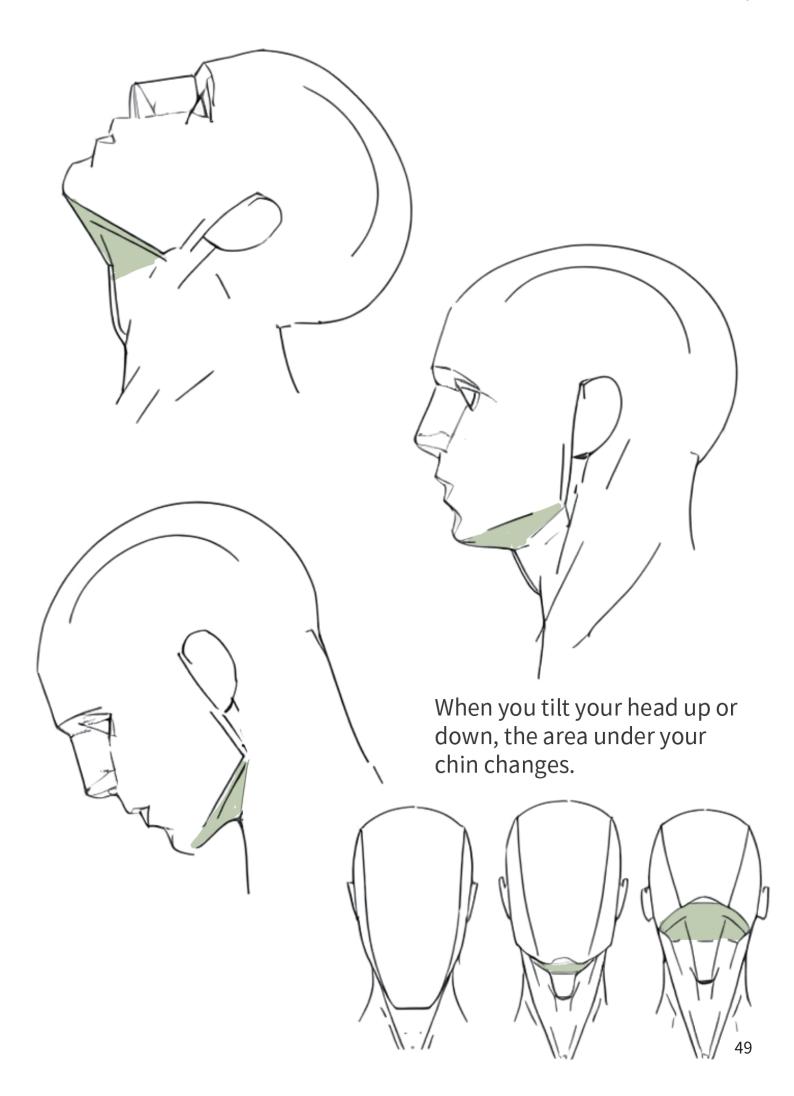




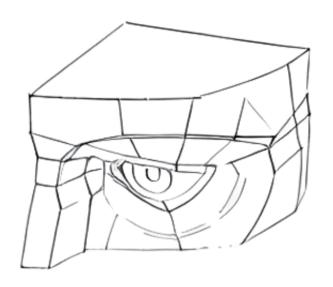


#### MOVEMENT OF THE HEAD FROM SIDE TO SIDE

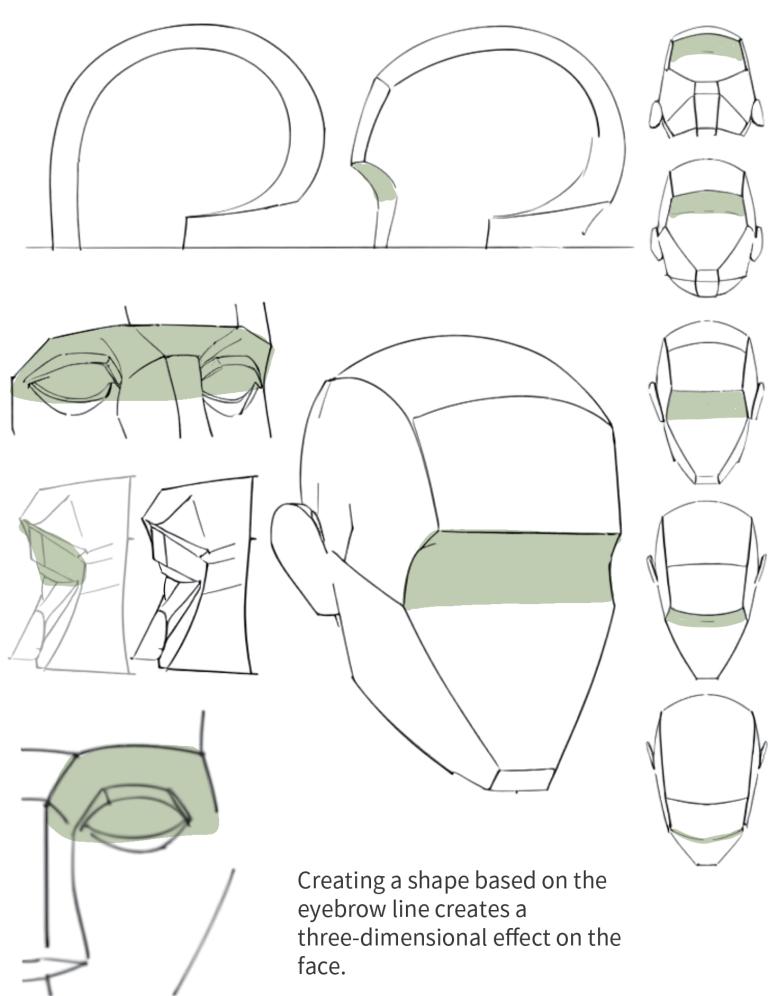


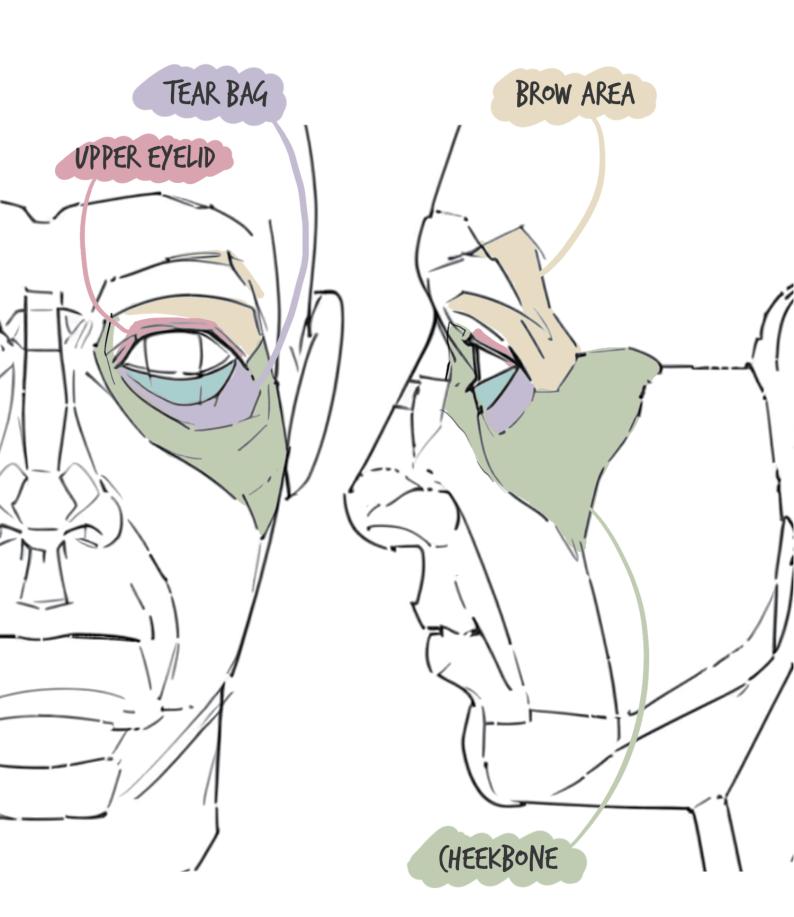


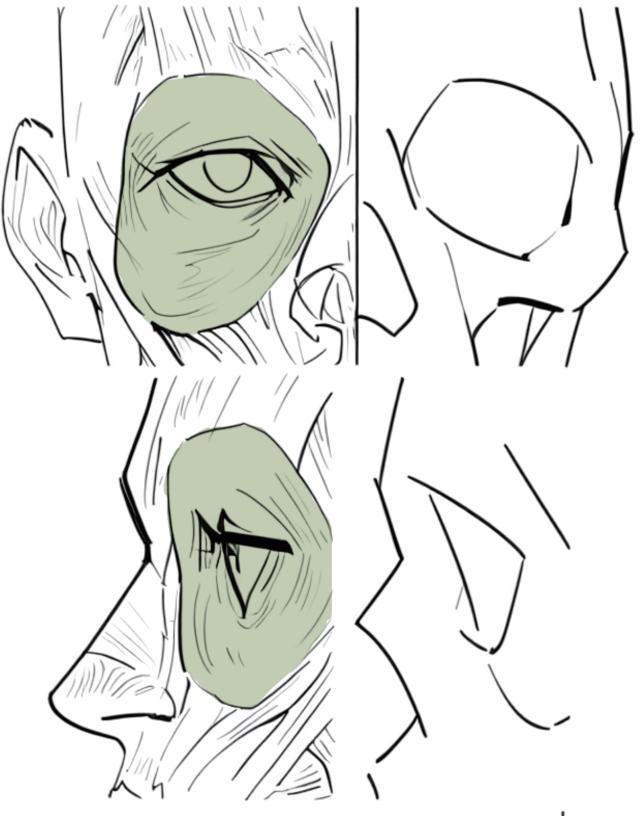




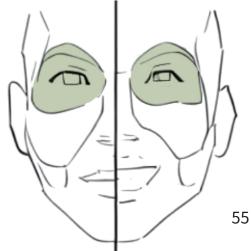
02. EYES

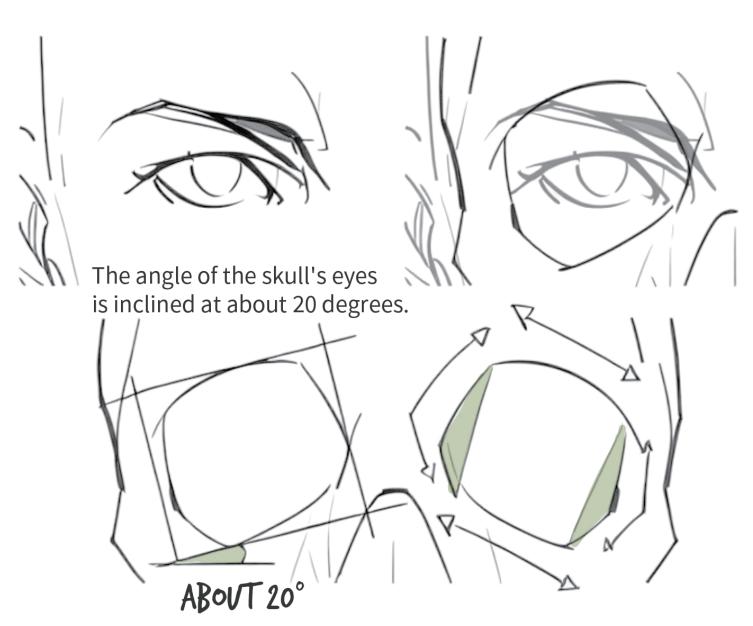




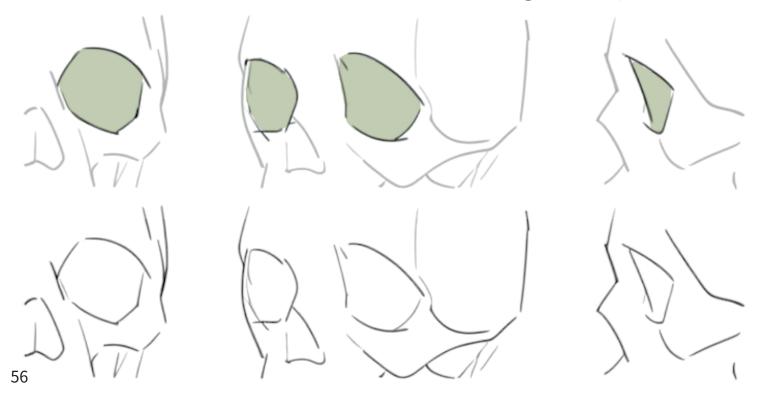


This book doesn't delve deeply into muscle. However, just as understanding the principles of skull anatomy deepens one's understanding of form, knowing muscle anatomy allows for a detailed understanding of facial expressions and their correlations.



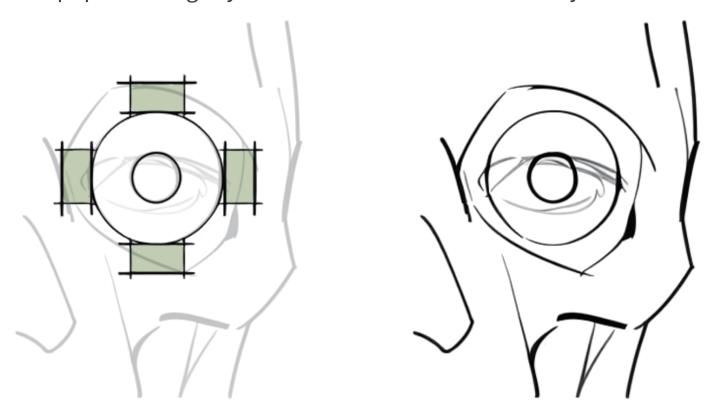


The top and bottom are close to a straight line, The sides are close to a triangular shape

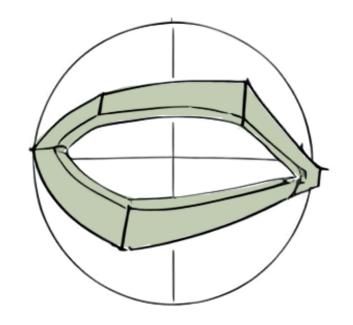


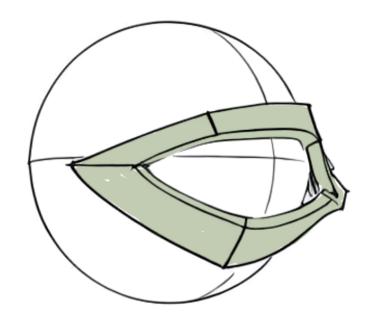


The pupils are slightly set inward from the end of the eyebrow bone.



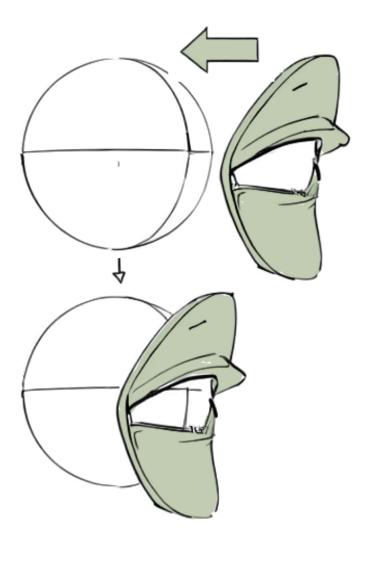
The pupils are located almost in the middle of the skull.

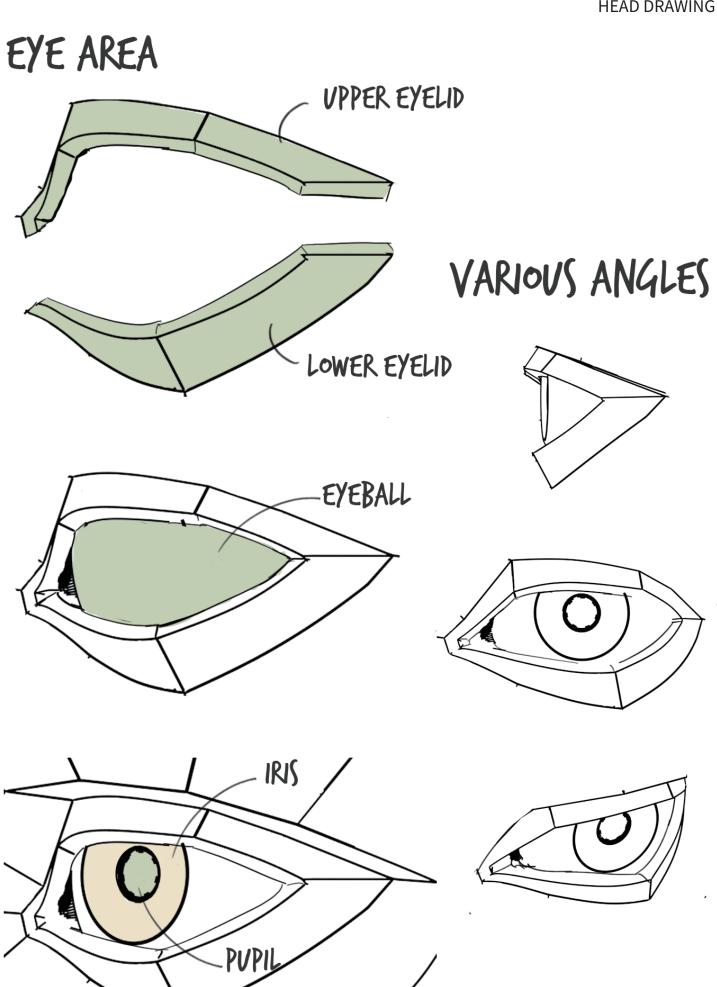




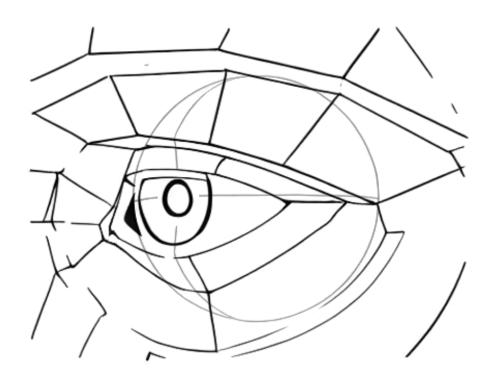


Imagine that the eye is a circle and that there is flesh covering the circle.



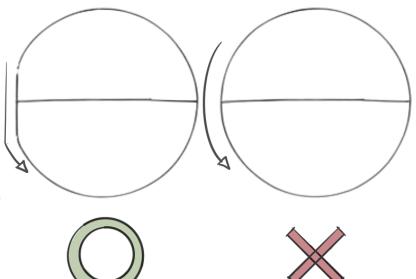


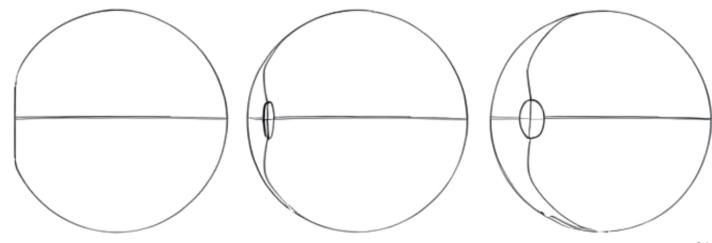
Due to the presence of the pupil, the surrounding flesh is formed in a circular shape.

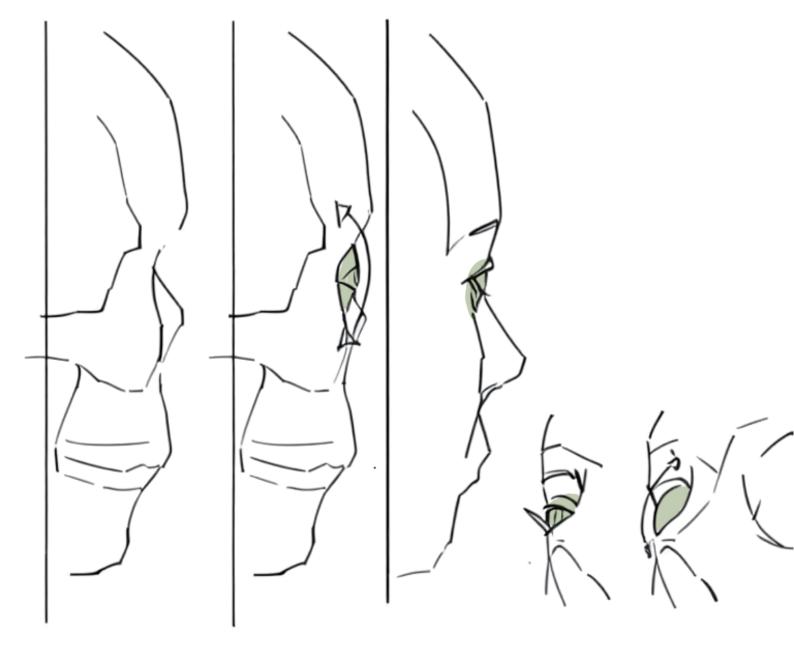


## SIDE OF THE PUPIL

The pupil is not a circle, but rather a shape where the cornea is shaved. However, when drawing eyes, you should think about their round shape.

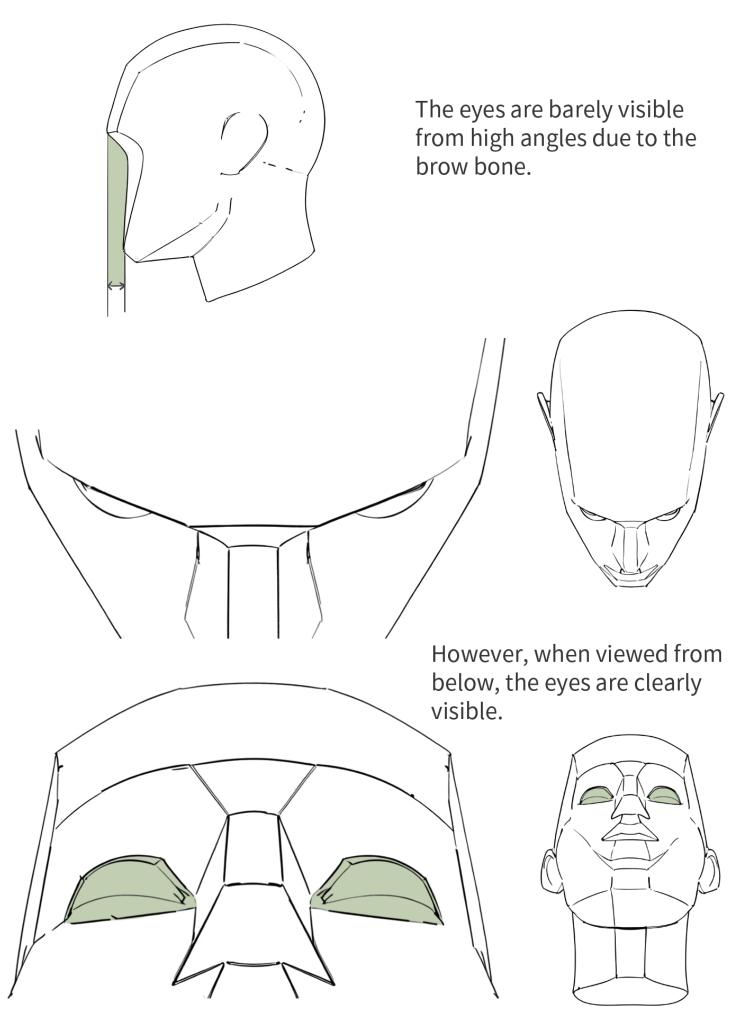


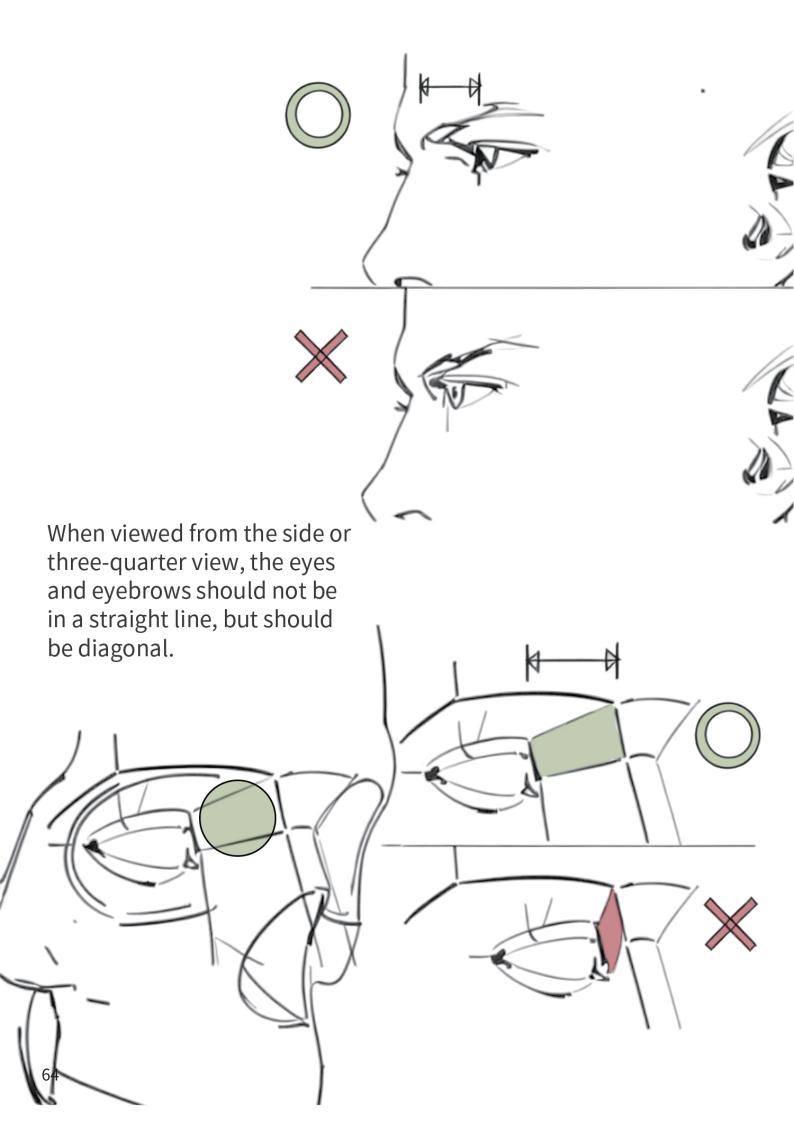


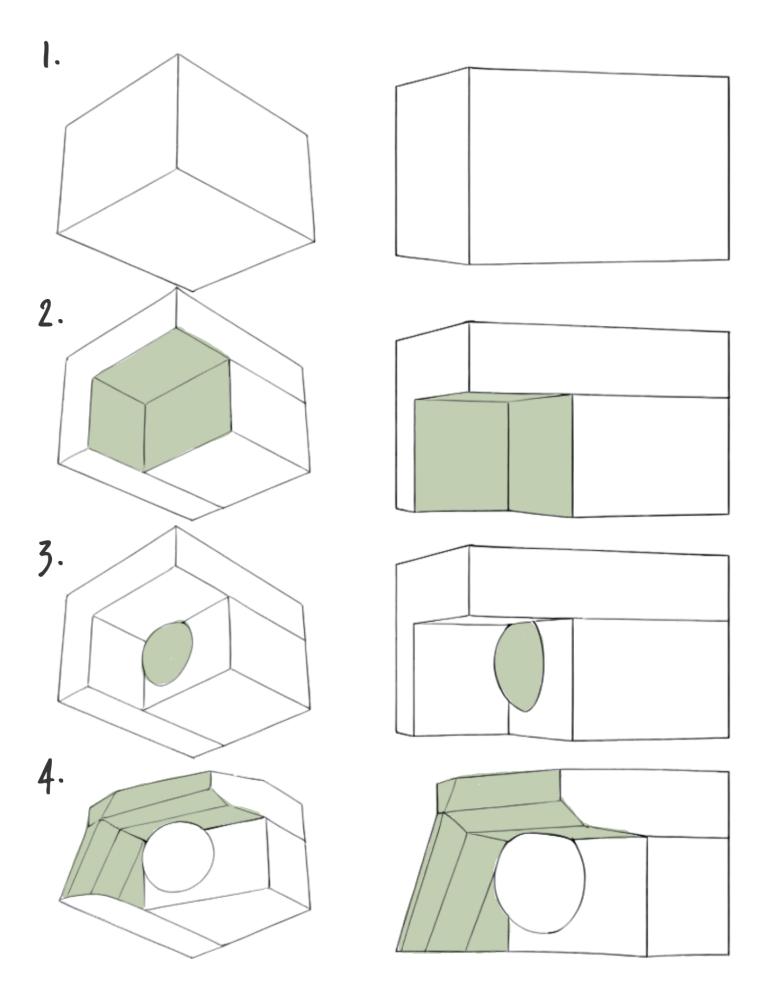


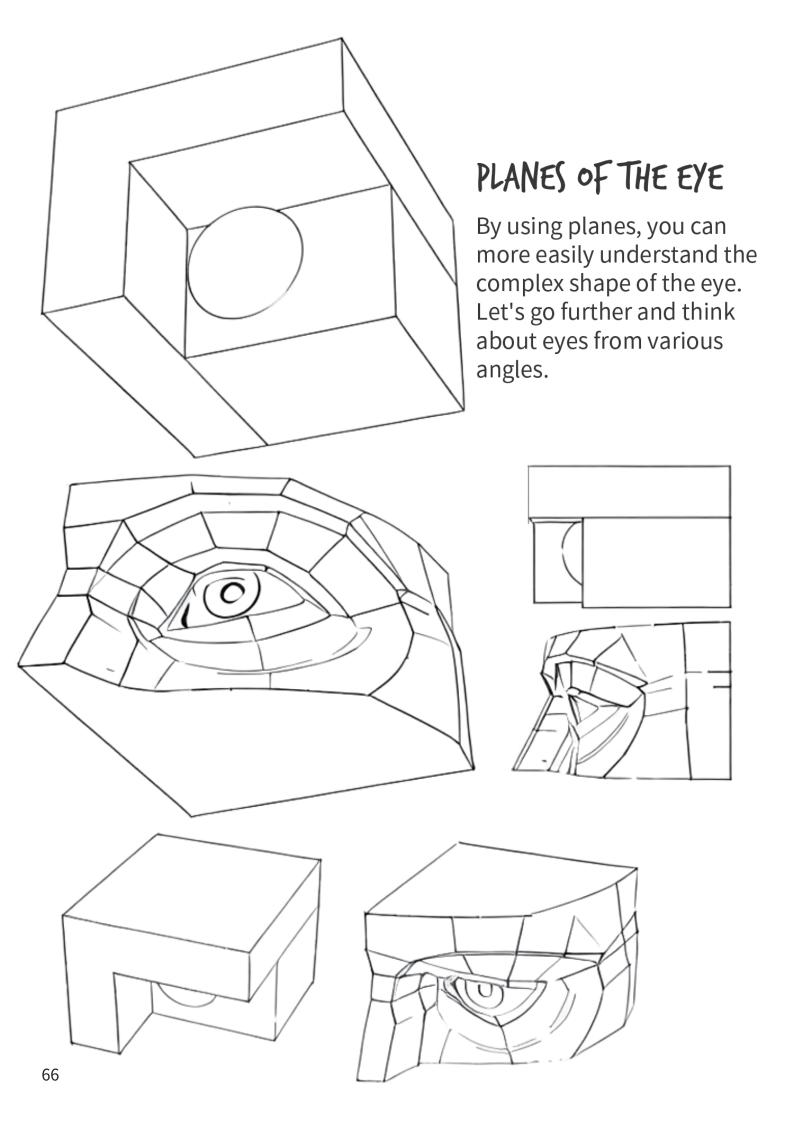
When drawing from the side, take into account the eyeballs and make them protrude.

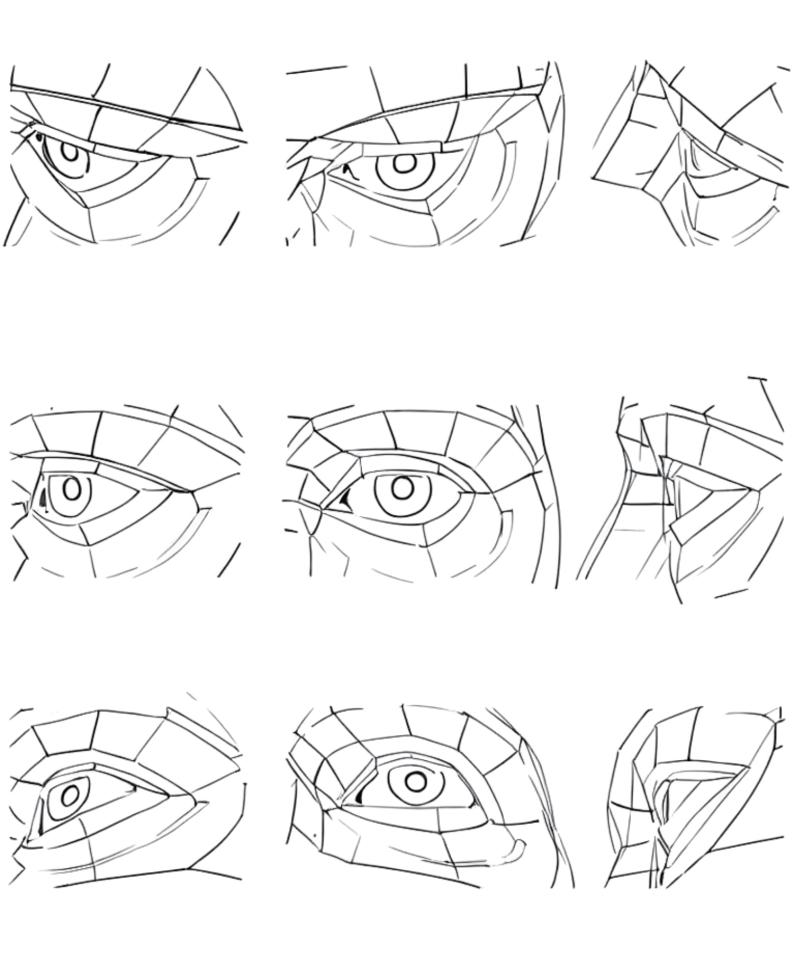








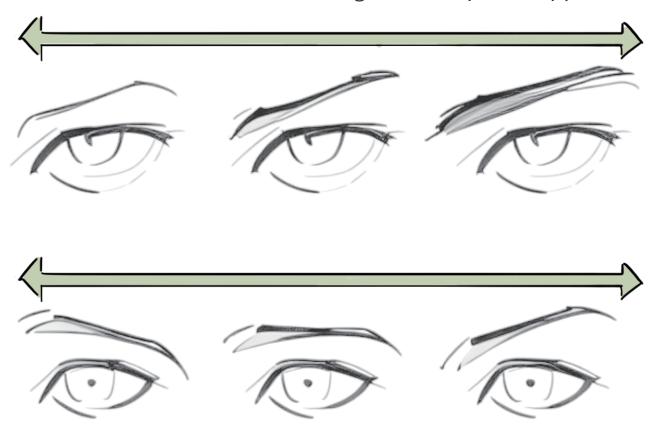




When aiming for realism, creating the direction of eyebrow hairs is important.



The thicker the eyebrows, the stronger the willpower appears.

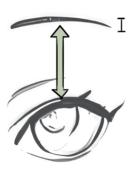


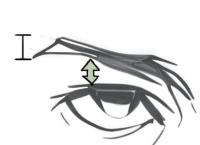
The higher the angle of the eyebrows, the stronger they look.

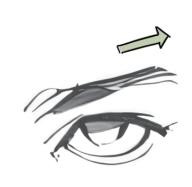
Make the eyebrows droop a bit more.

Female have thin eyebrows, Make the eyebrows while male have thick ones. rise a bit more.





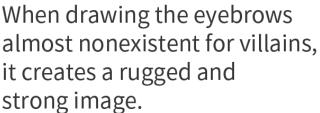




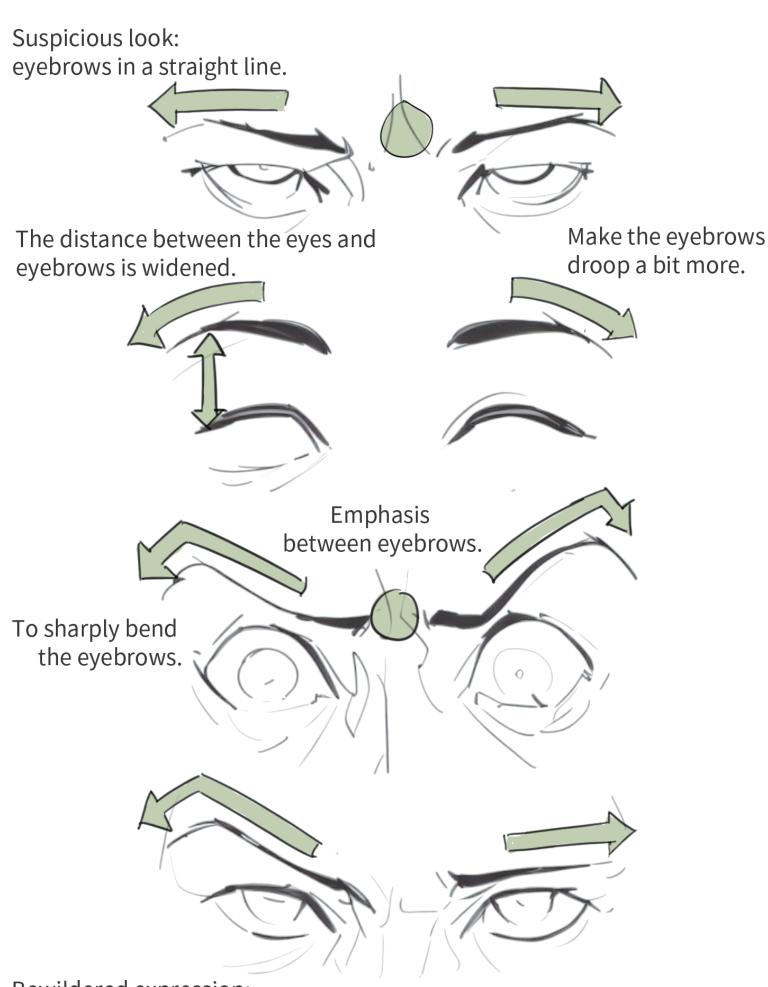
Female have longer distances between their eyes and eyebrows. Male are narrow.

For protagonists with a passionate concept, draw thick and sharply angled eyebrows.



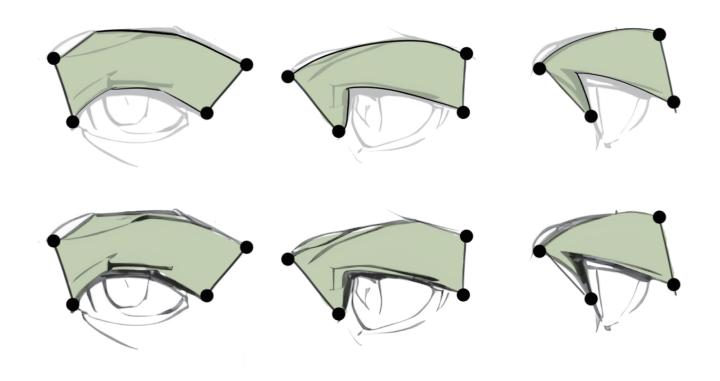


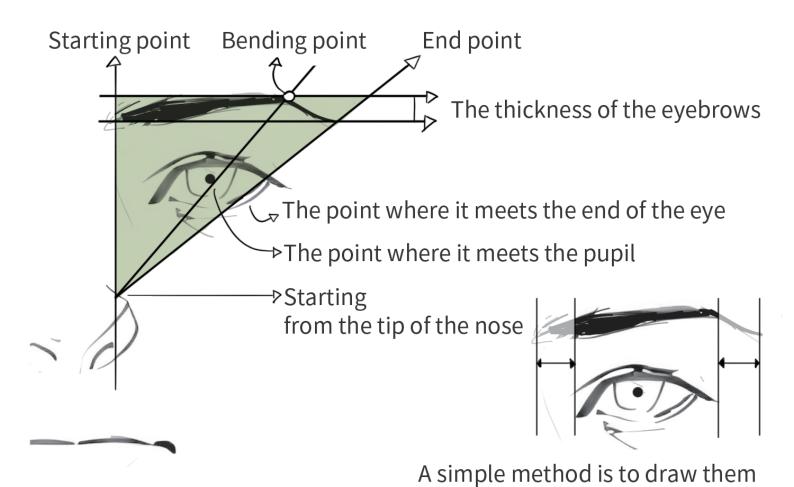




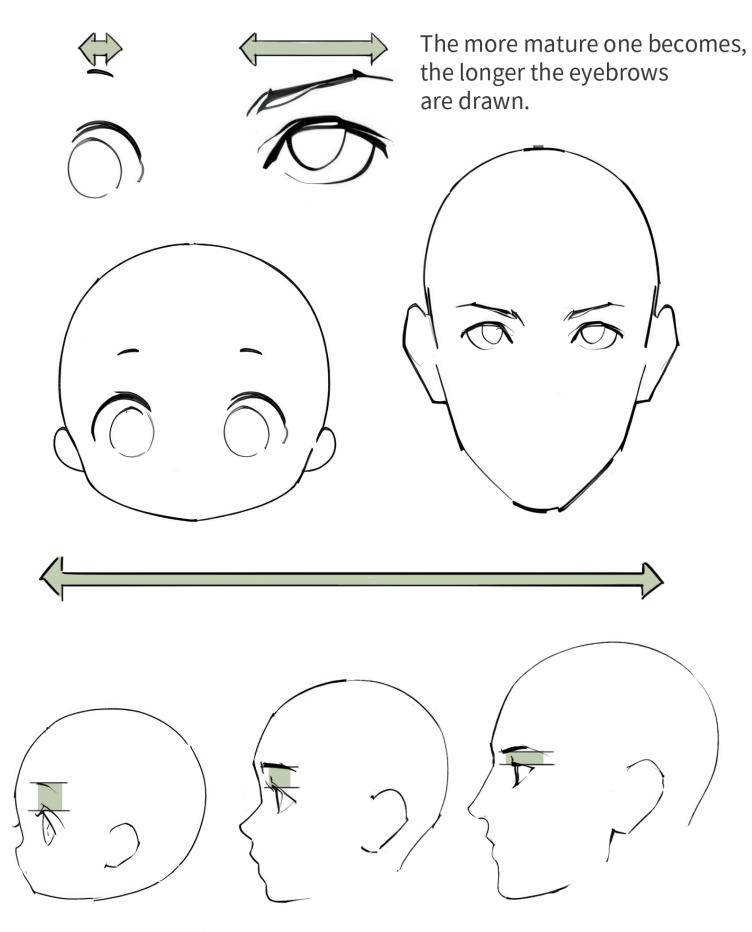
Bewildered expression:

One eyebrow is raised and one is straight





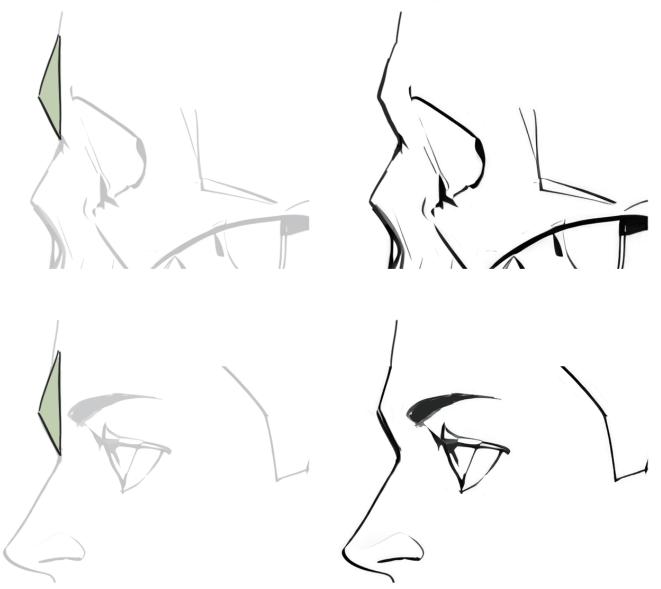
slightly longer than the eyes.



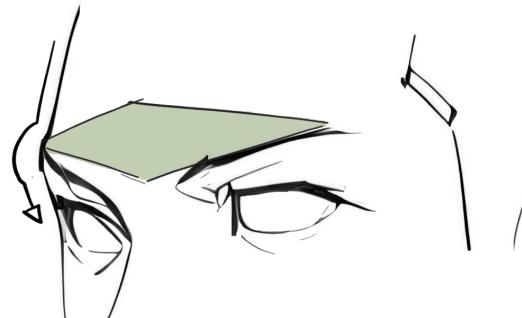
As one grows older, narrow the eyebrows and the length of the eyes.

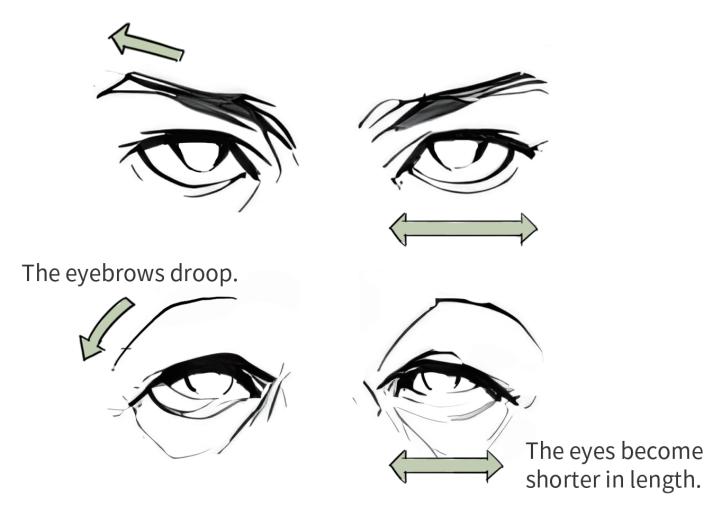
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When drawing the side of the face, draw the eyebrow bone to protrude.

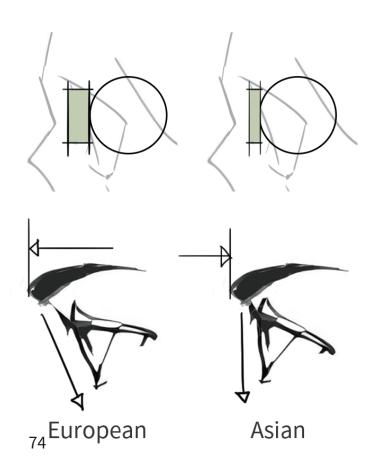


When drawing the half-side of the face, If you make the eyebrow bone protrude slightly, the details will come to life.

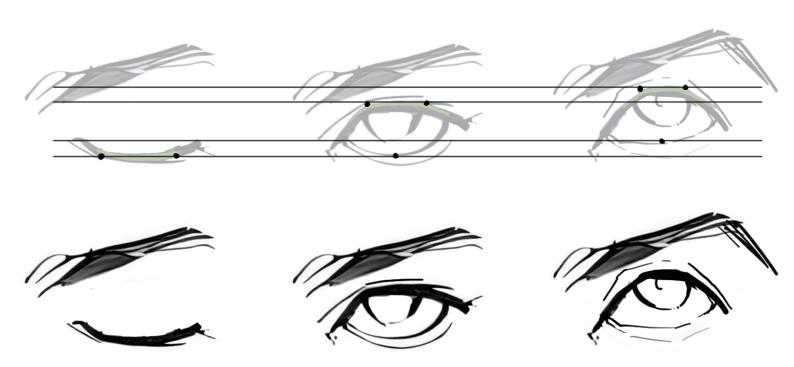




As one ages, the corners of the eyes and eyebrows droop, and the length of the eyes becomes shorter due to the eyelid fat.

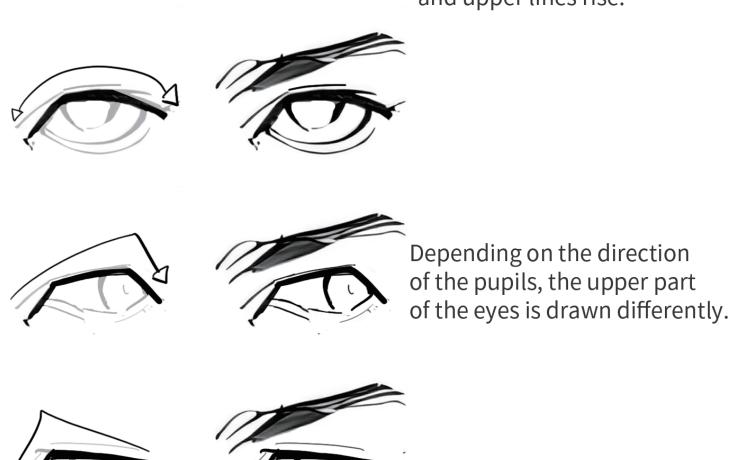


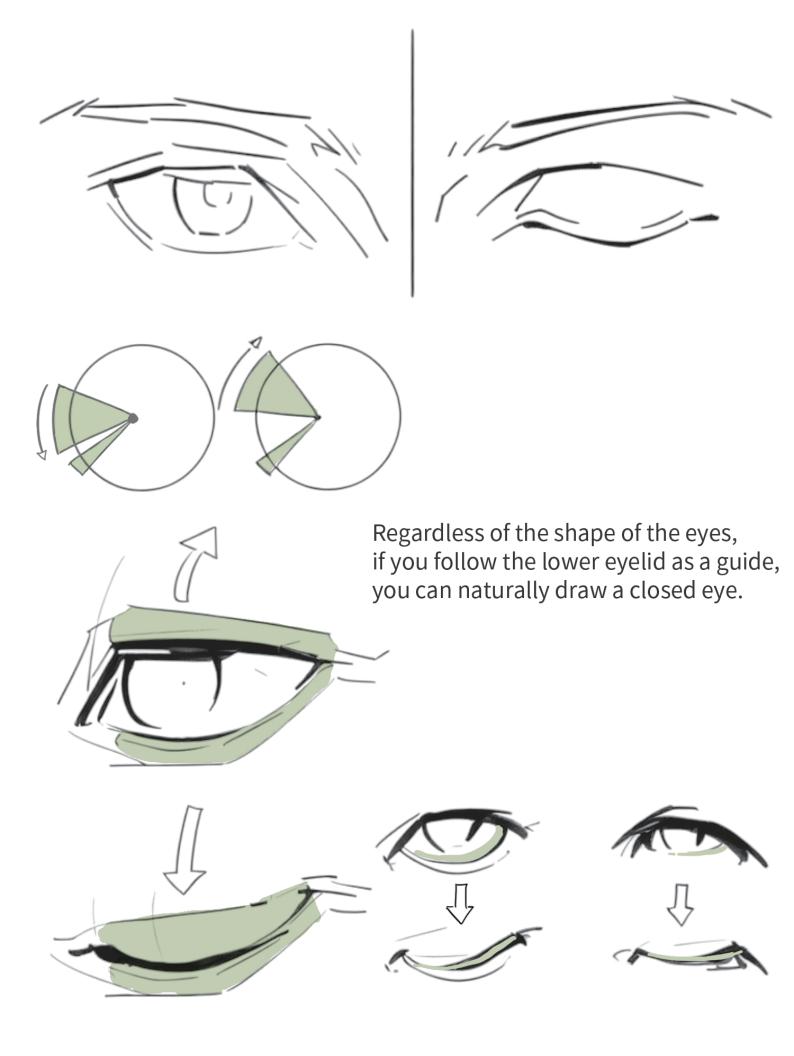
Asians have protruding eyeballs with a vertical angle, while Europeans have eyeballs that are set inward, so draw them with a slant.

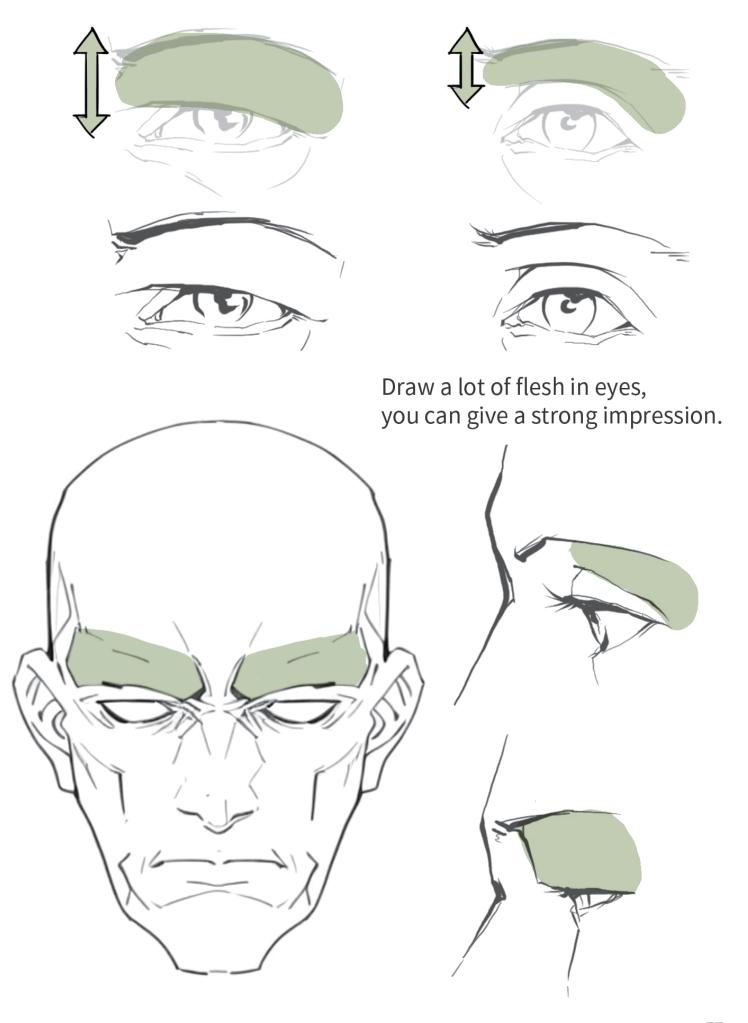


The lower part is positioned similarly when the eyes are open.

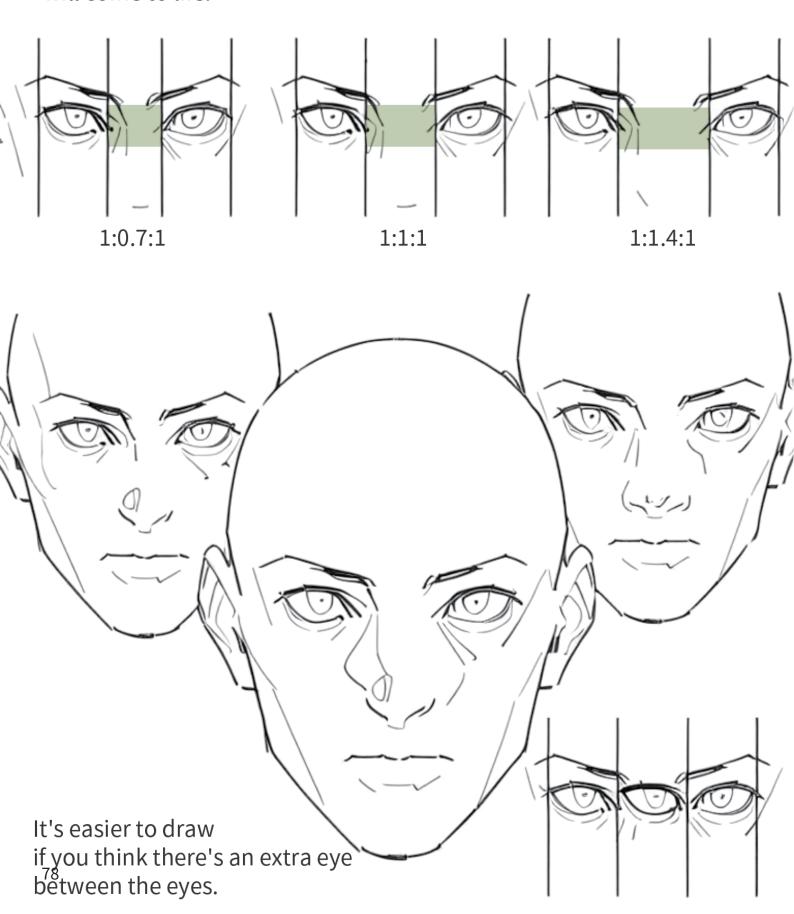
When the pupils are directed upwards, both the lower and upper lines rise.



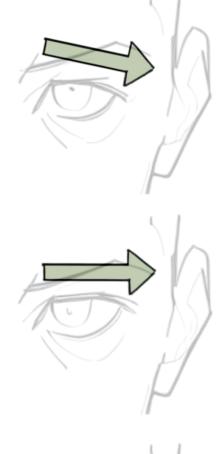




In general, it is natural to have an eye-to-eye ratio of 1:1:1. However, if you adjust the space between the eyes according to the character's characteristics, the character's personality will come to life.





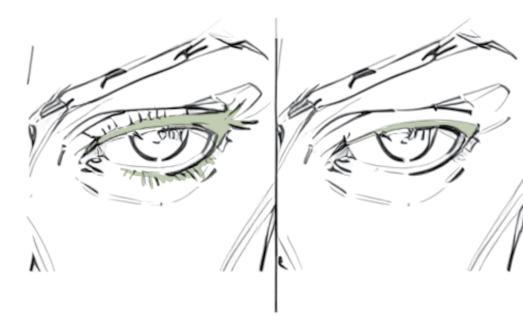


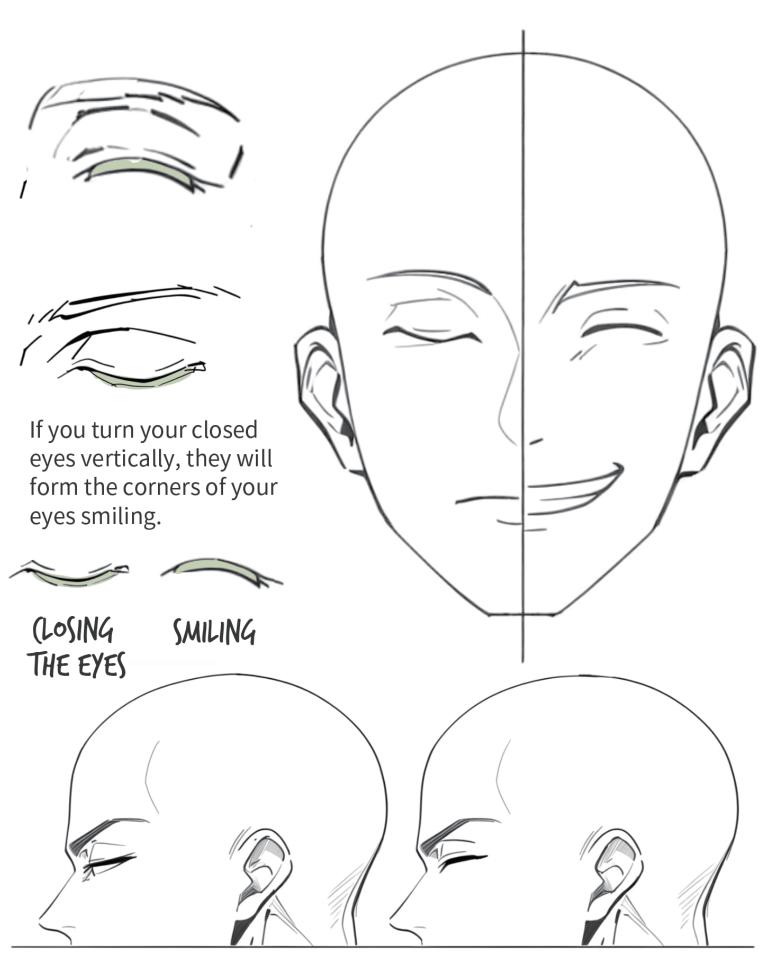
## (ORNER OF THE EYE

Just by changing the angle of the eye's tail, the impression can be different.

## EYELASHES

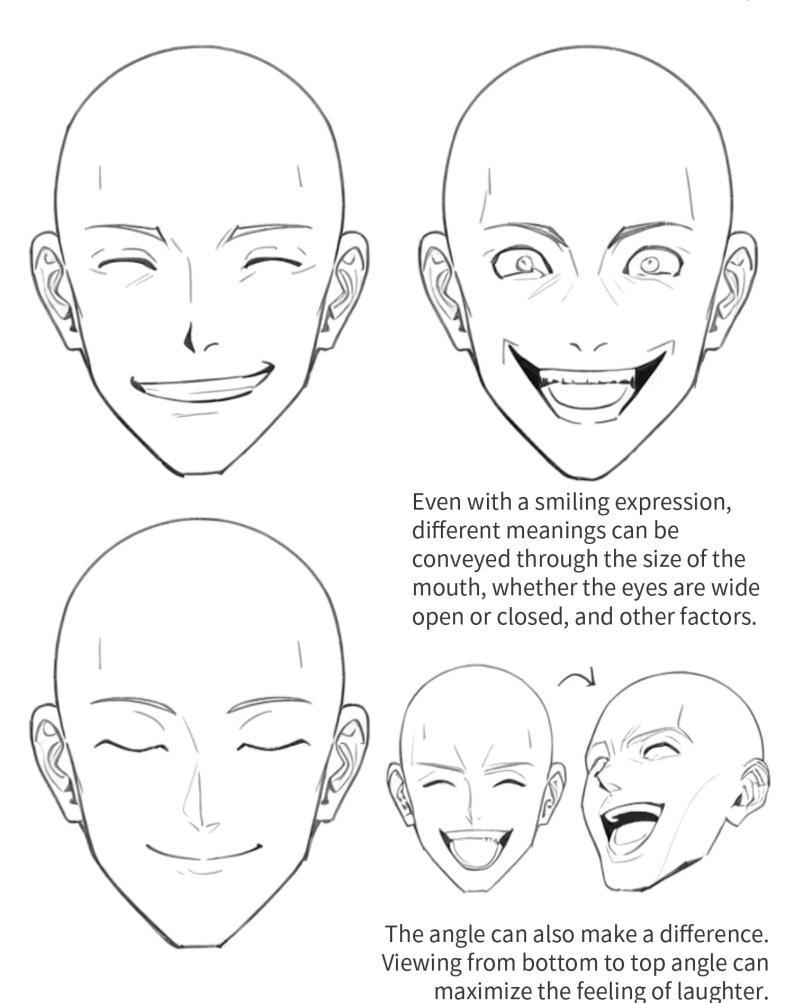
If there are many eyelashes, it looks like a female, and if there are few, it looks like a male.



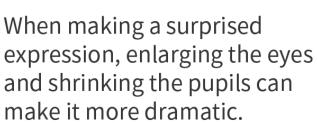


(LOSING THE EYES

SMILING







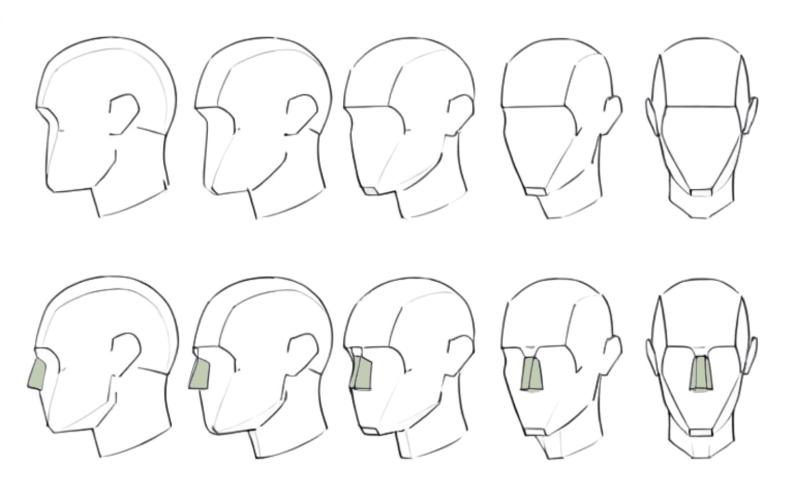




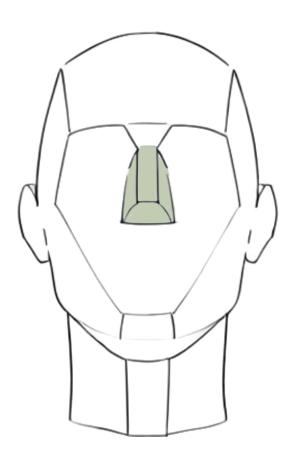
The smaller the pupils are like dots, the more surprised the expression becomes.



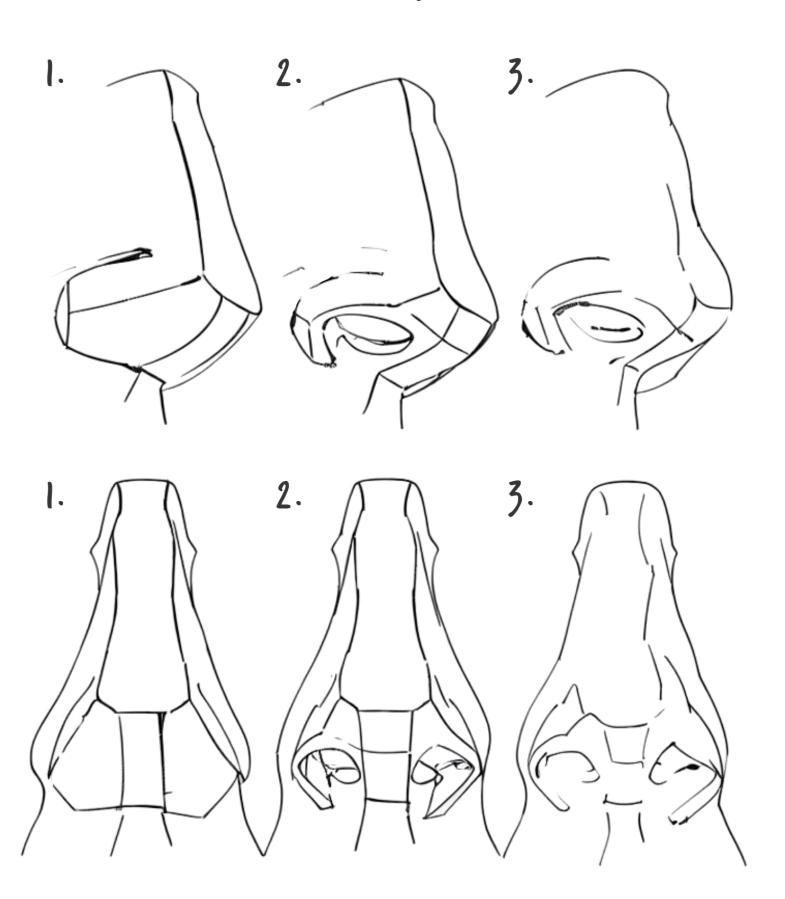
03. NOSE

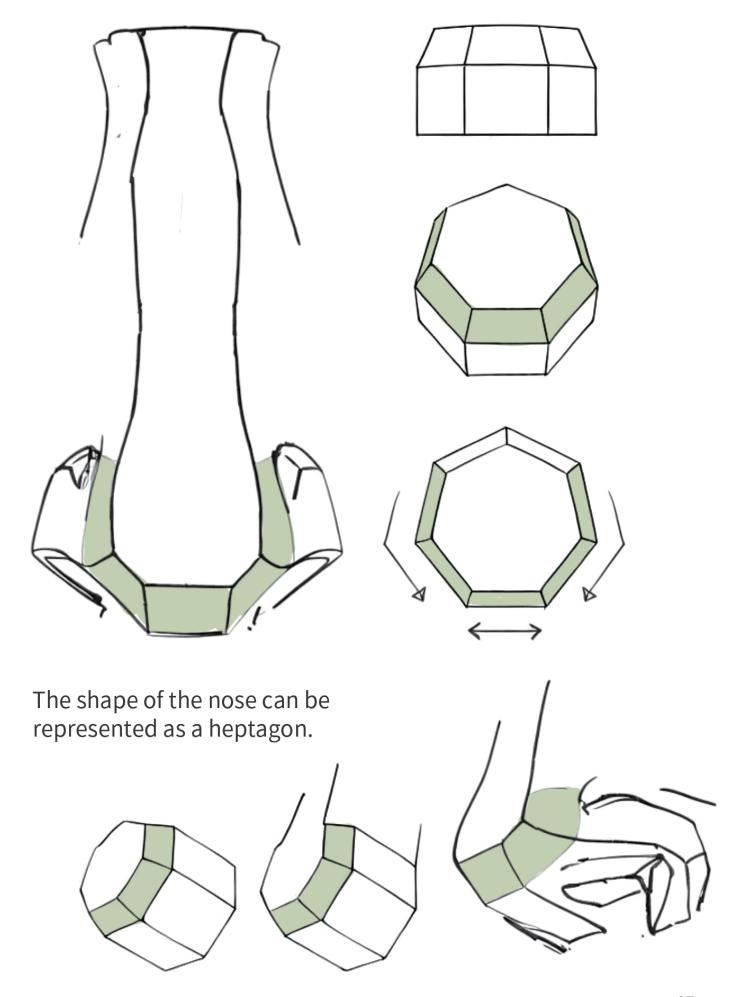


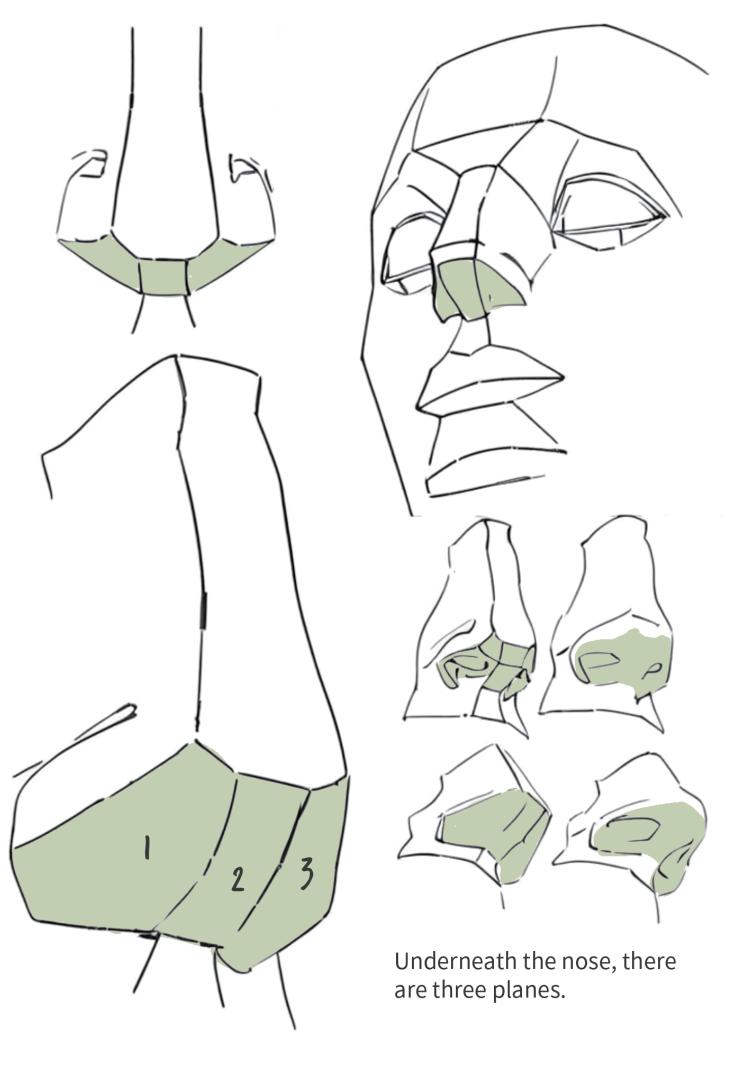
The reason why the nose is drawn first among facial features is because it plays an important role in centering the face.



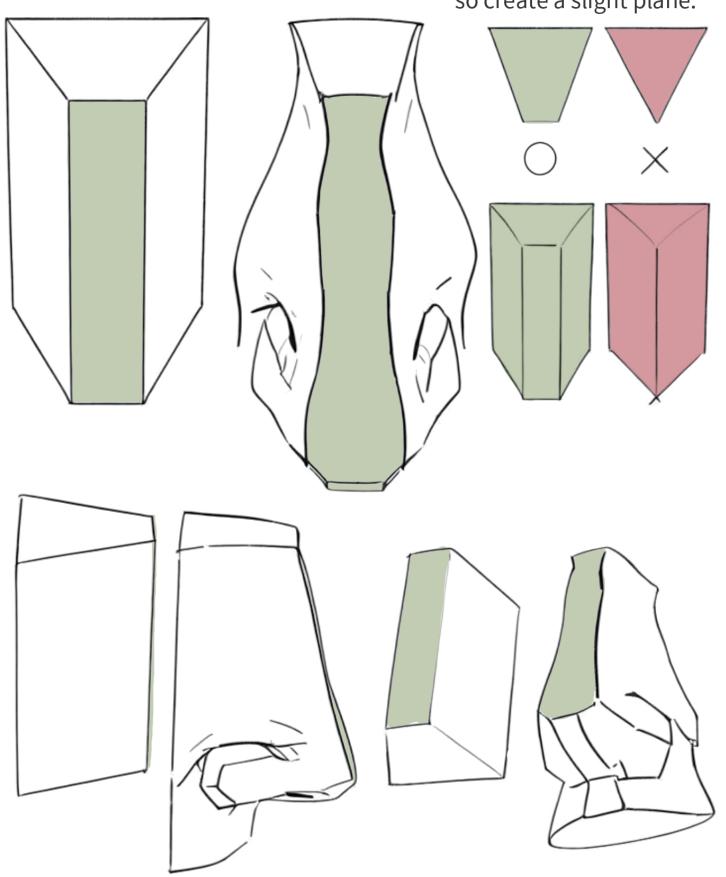
## NOSE STEP BY STEP





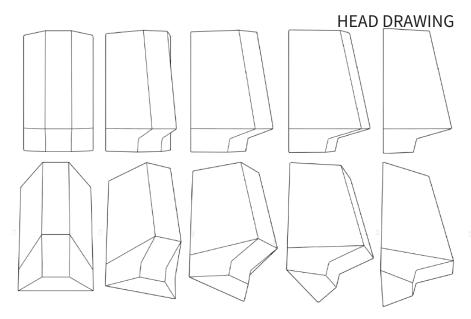


When done in a triangular shape, the bridge of the nose disappears, so create a slight plane.

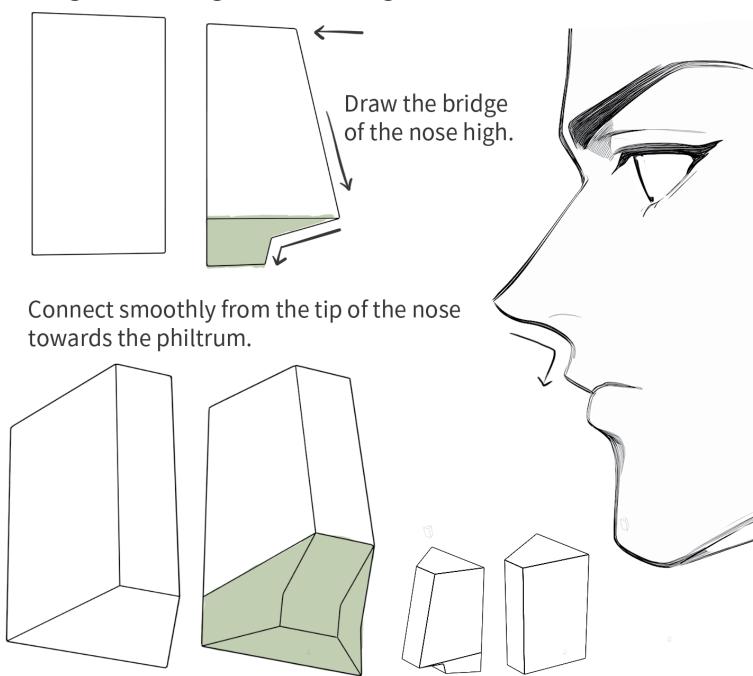


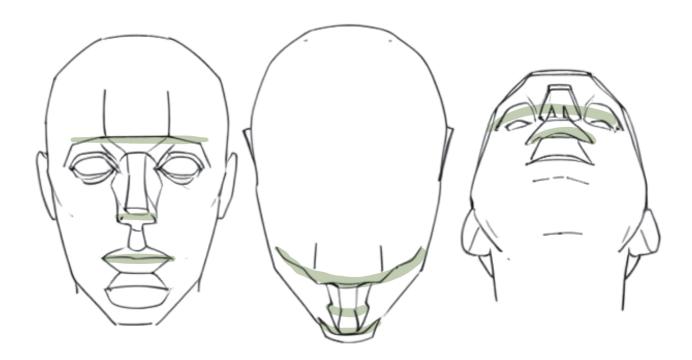
The bridge of the nose is barely visible in profile.

The nose is slightly sharper when depicted as a trapezoidal prism.

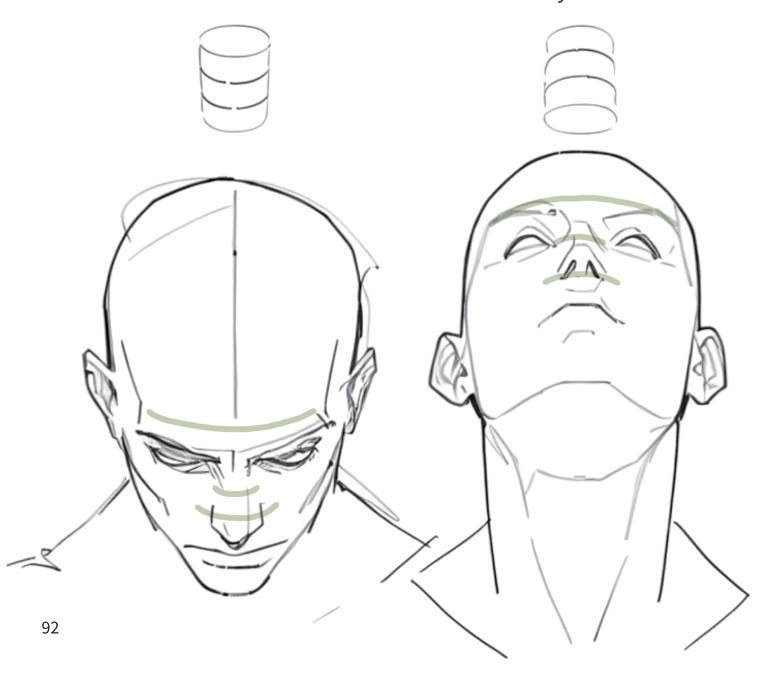


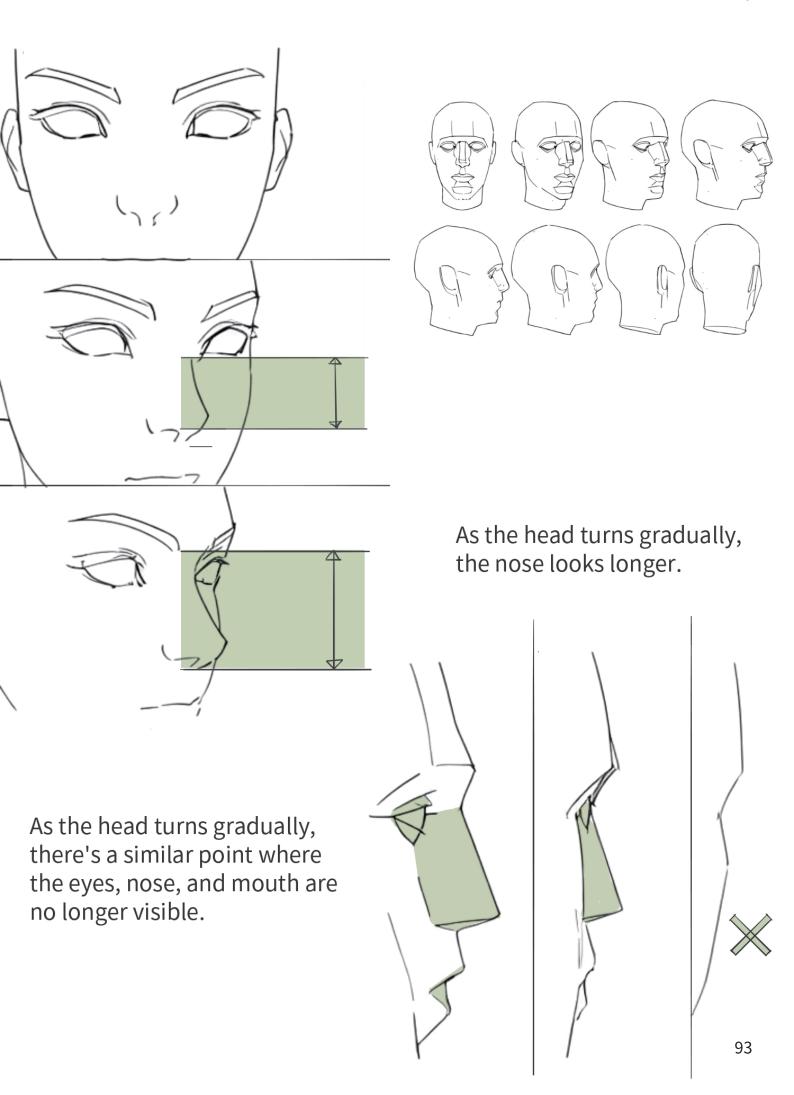
Bring the outer edges of the rectangle inward.

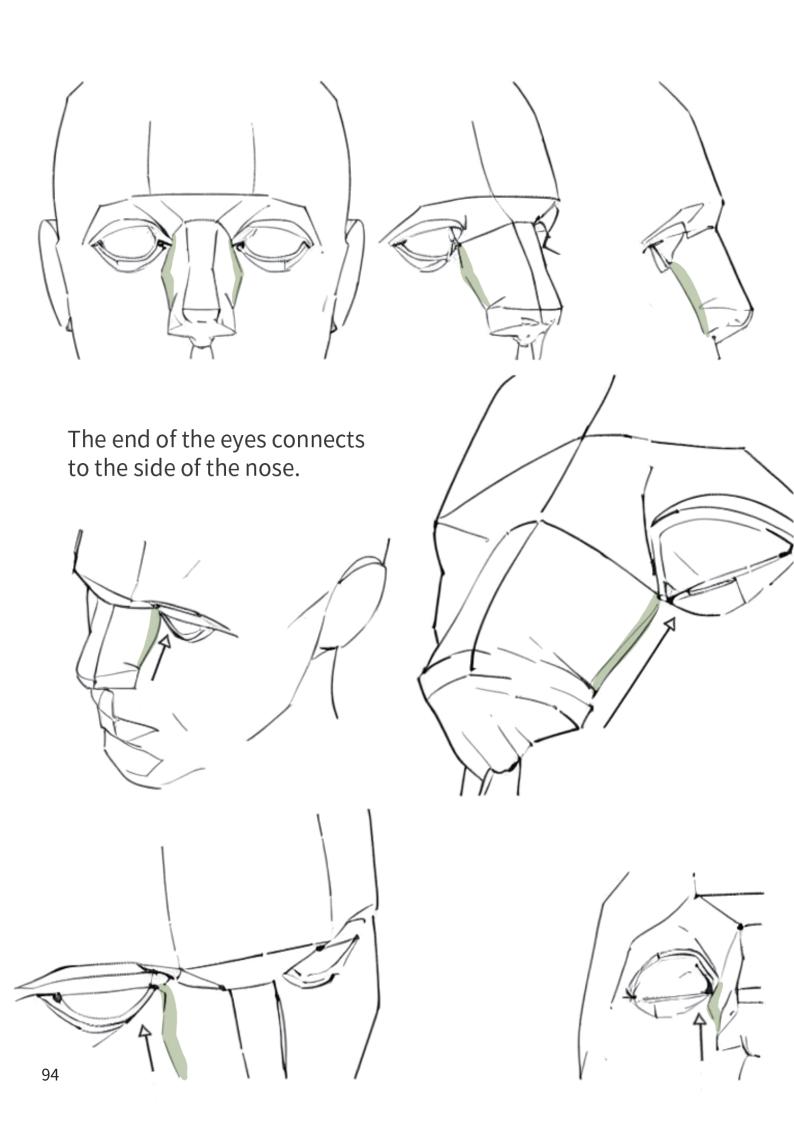


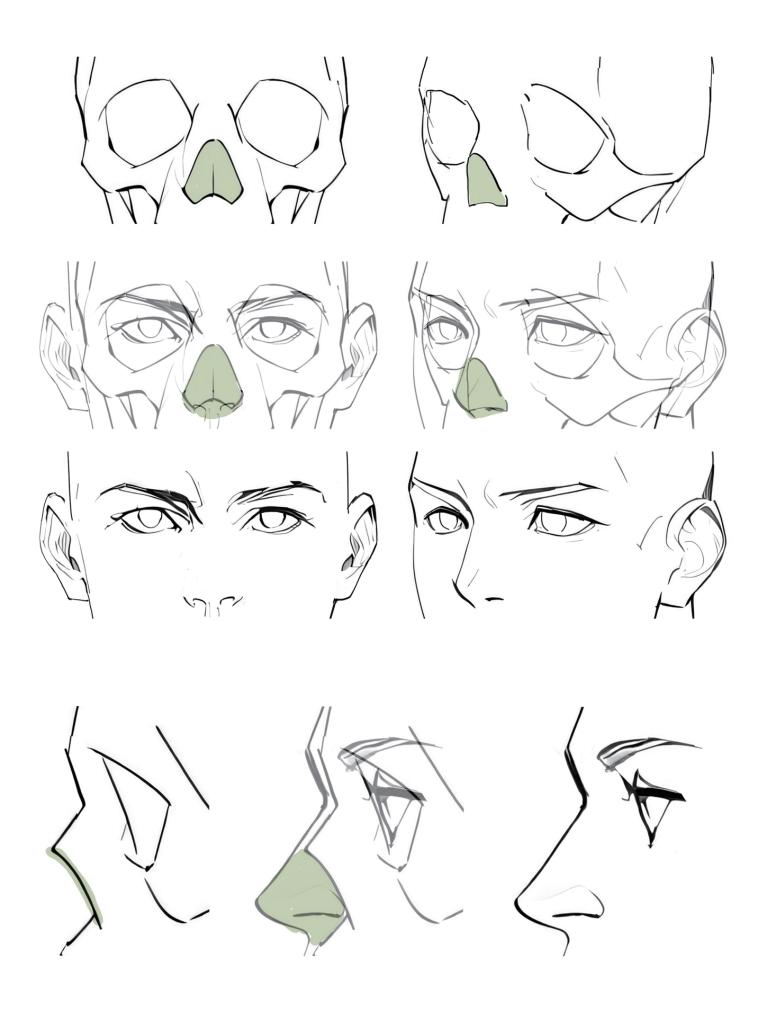


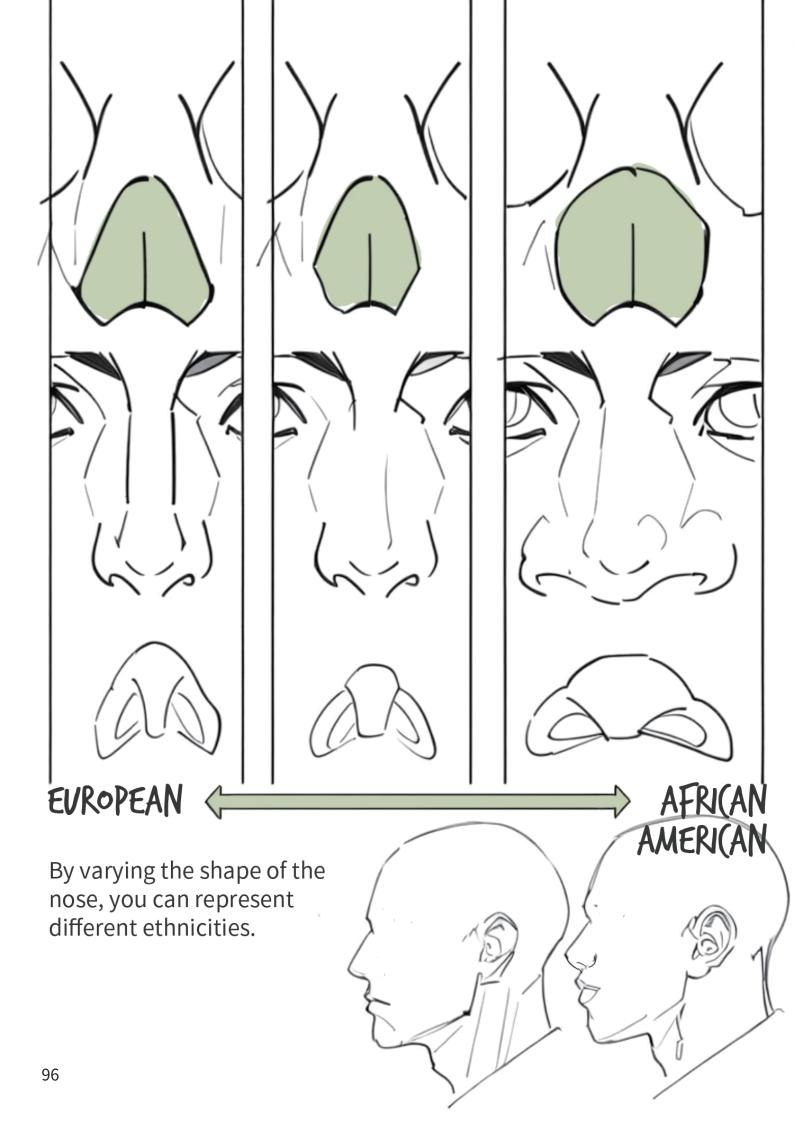
Depending on the flow, the eyebrow line and nose and mouth flow are drawn similarly.

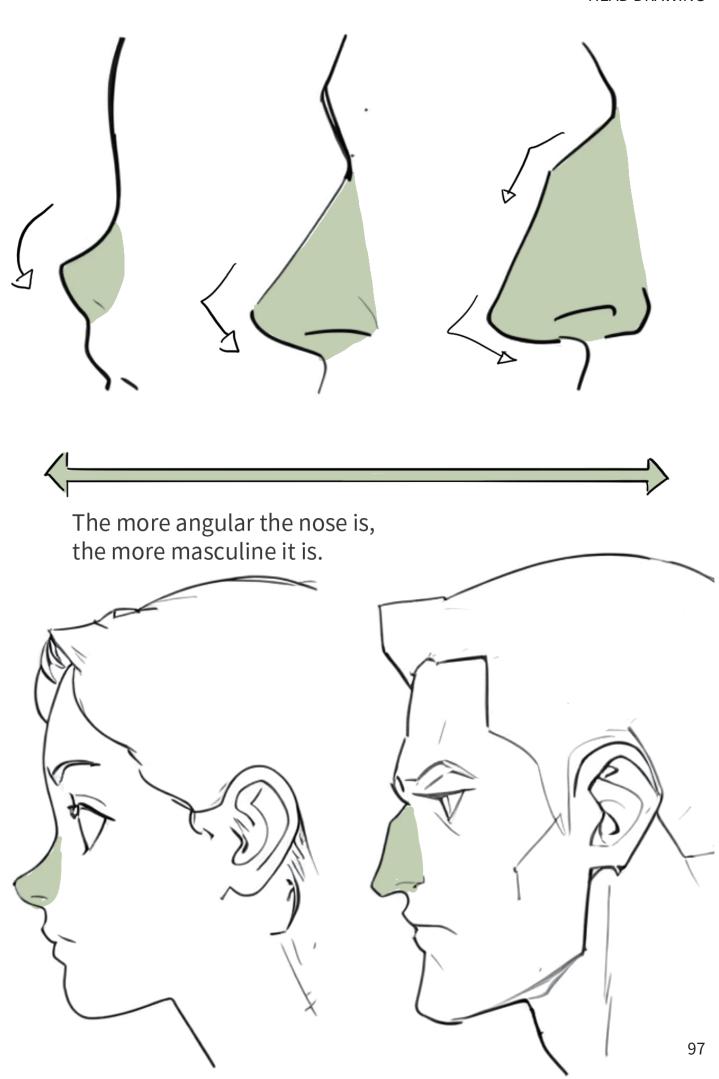








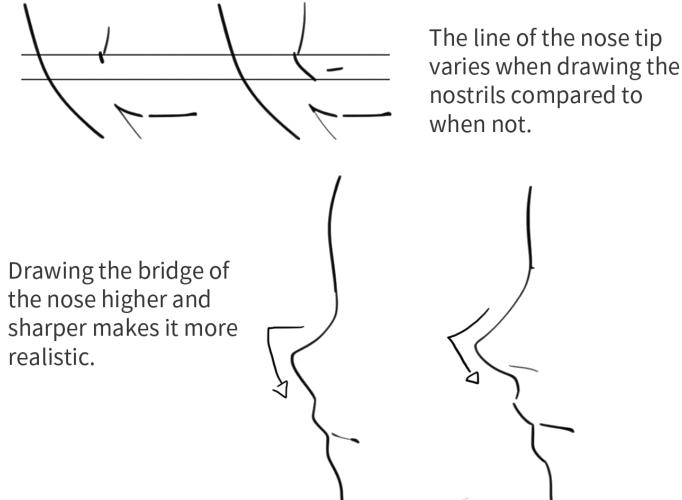


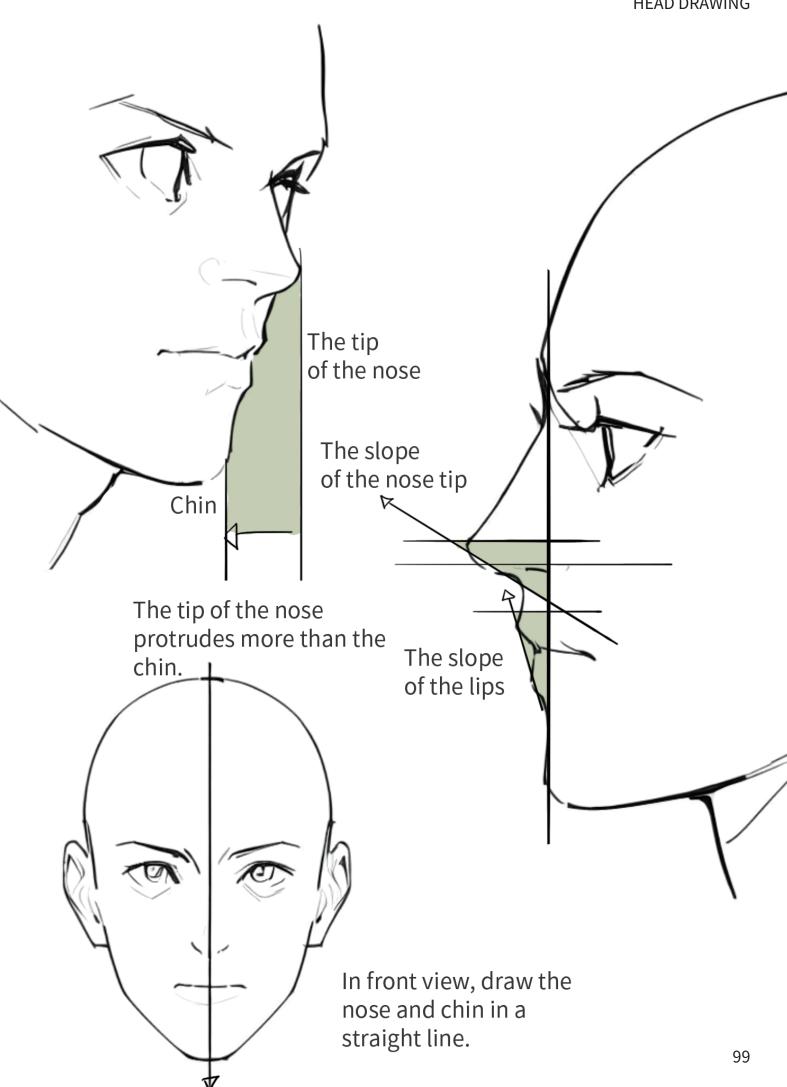


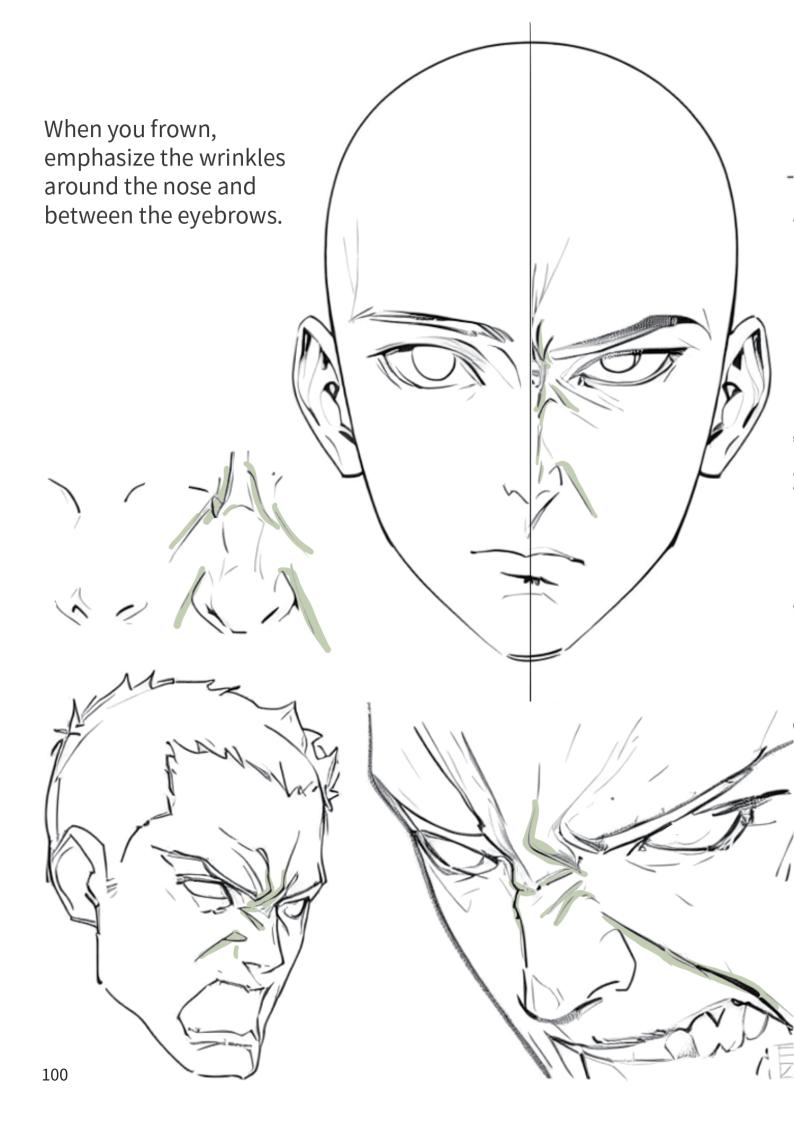
## STYLIZED ART STYLE

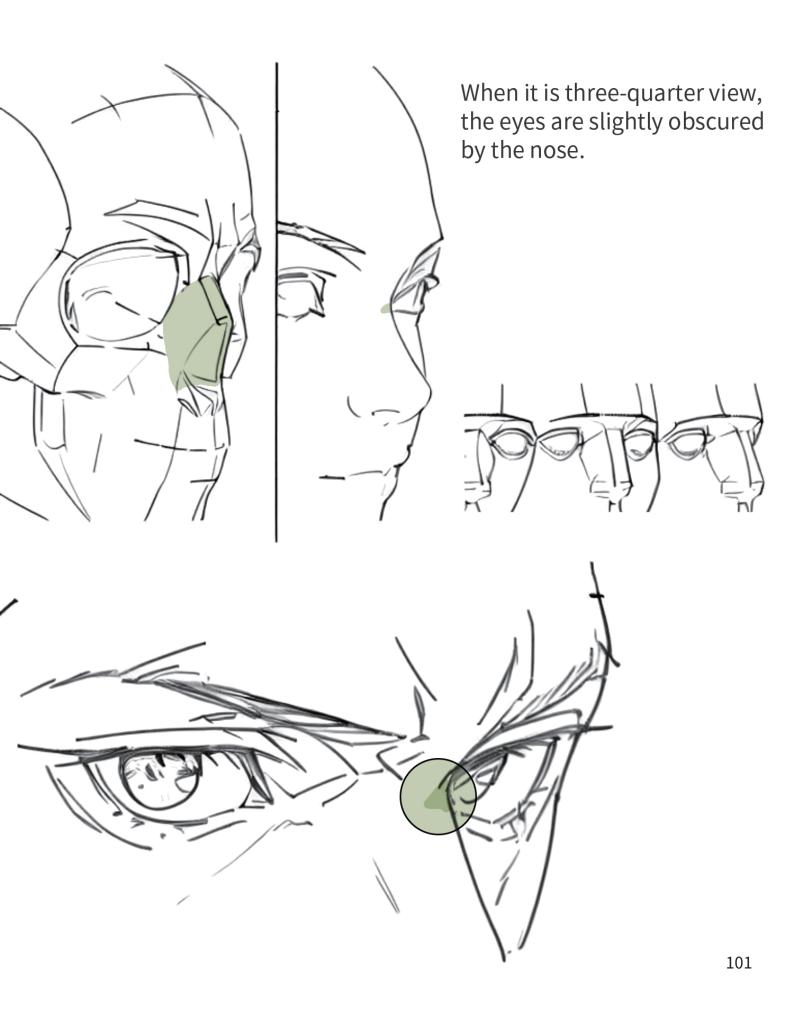


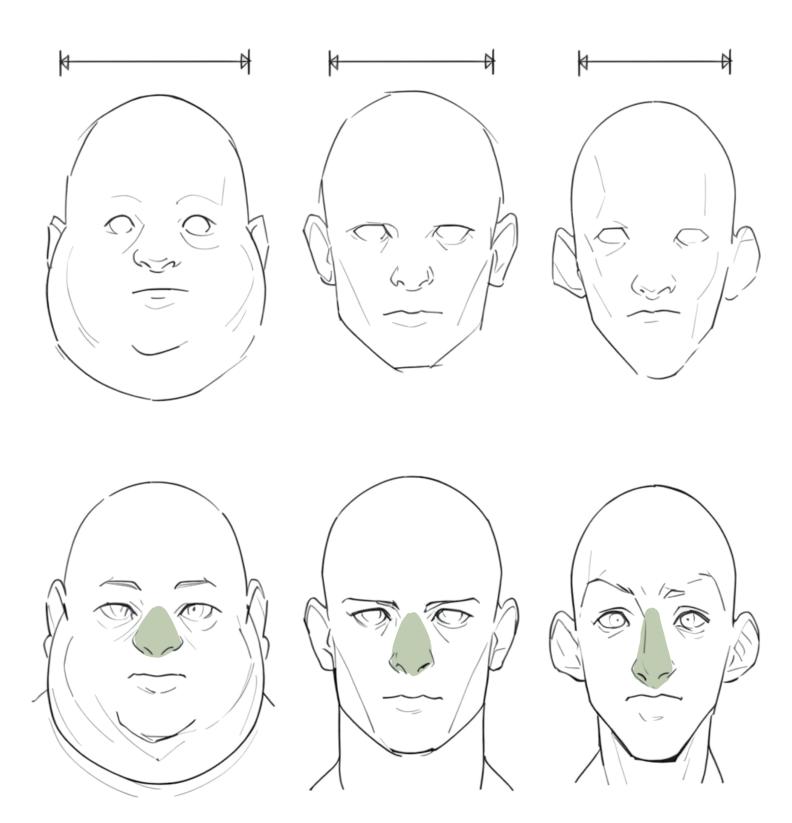
When drawing both the nostrils and the tip of the nose together, the illustration becomes more realistic compared to just drawing the nose tip.



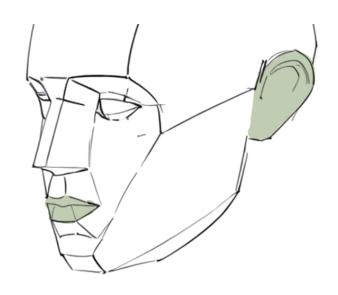




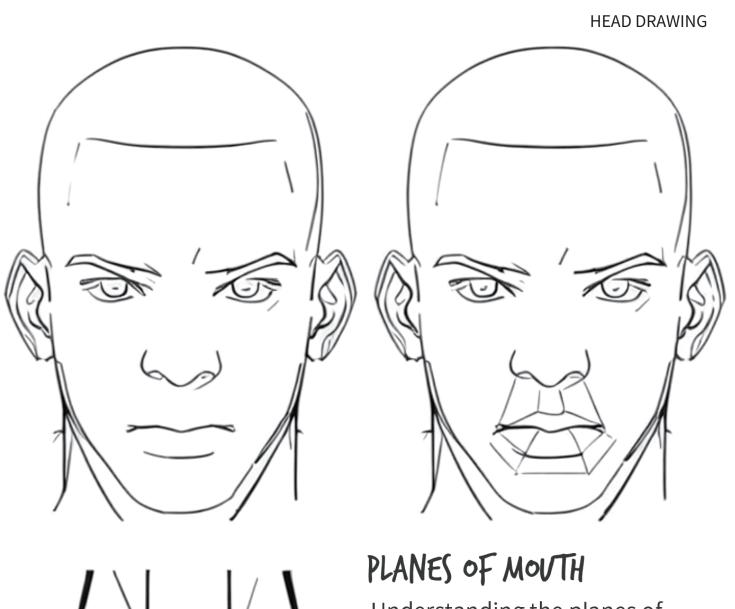


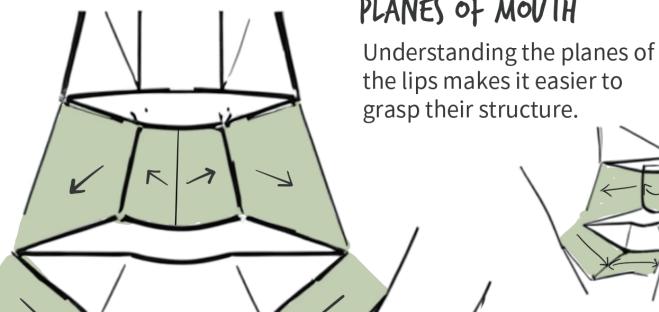


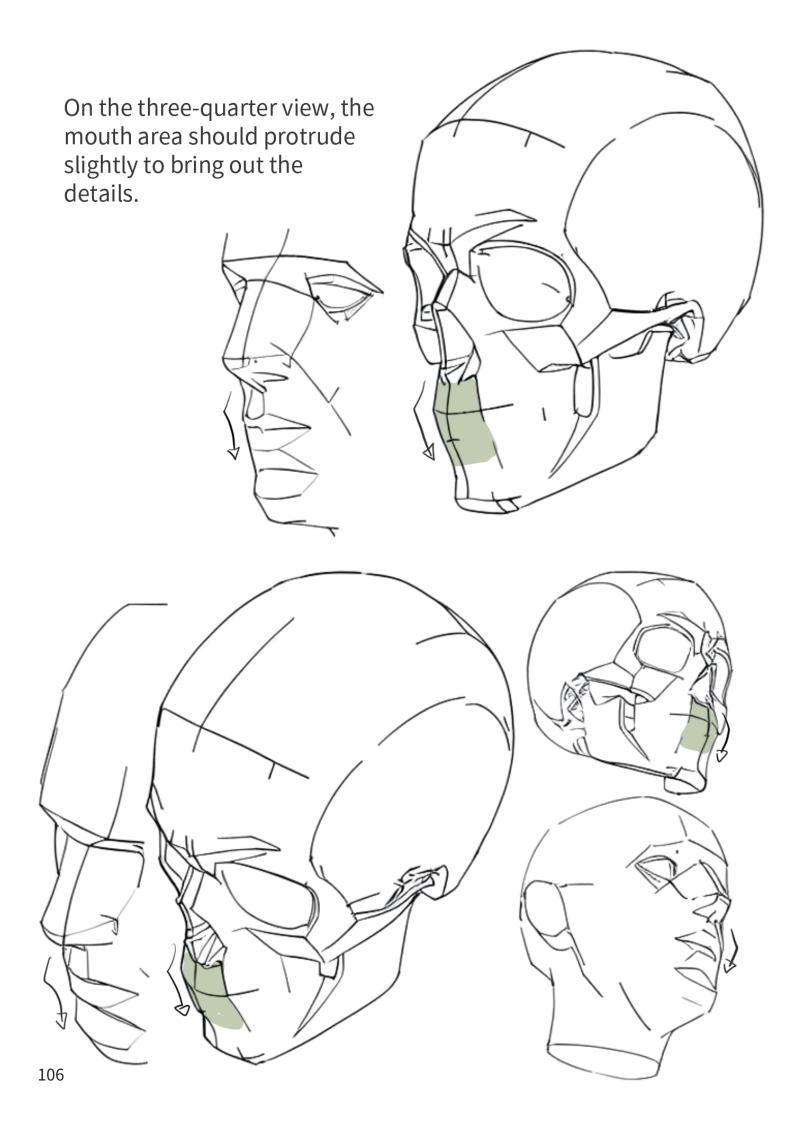
The longer and narrower the face, the more natural it is to draw a longer nose. Conversely, for wider and rounder face shapes, it's more natural to depict a shorter nose. However, this isn't an essential element depending on the art style.

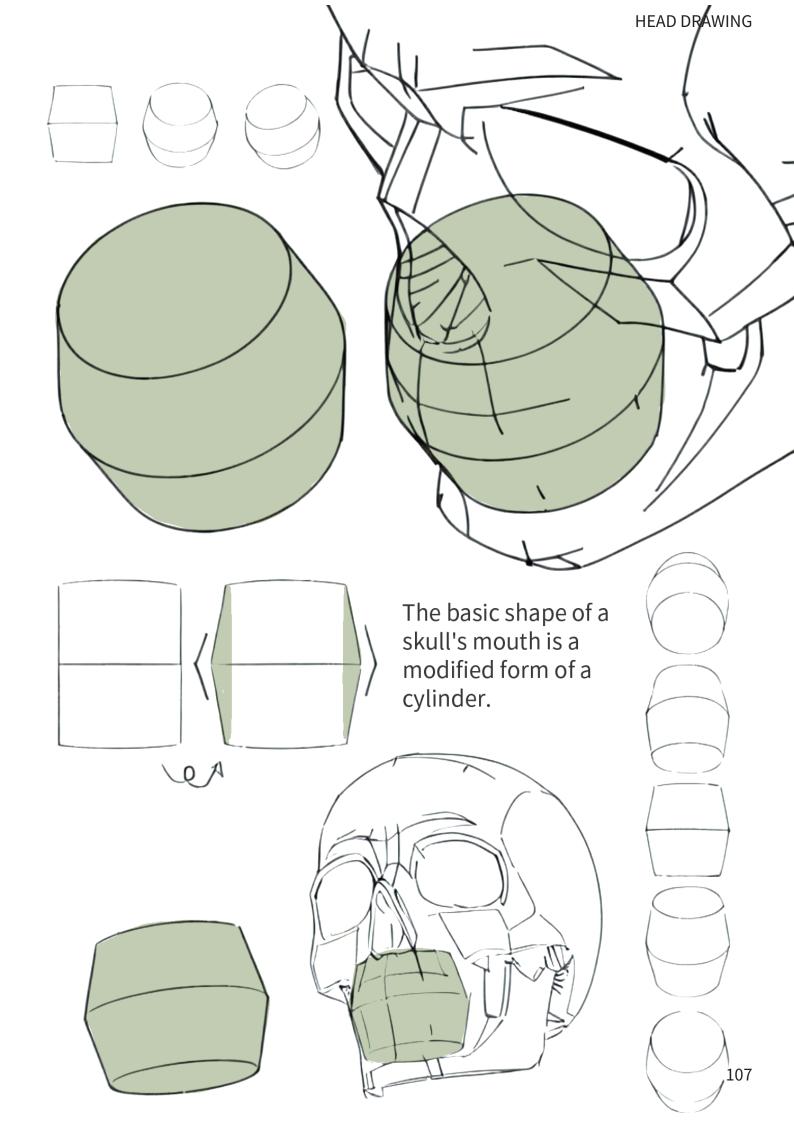


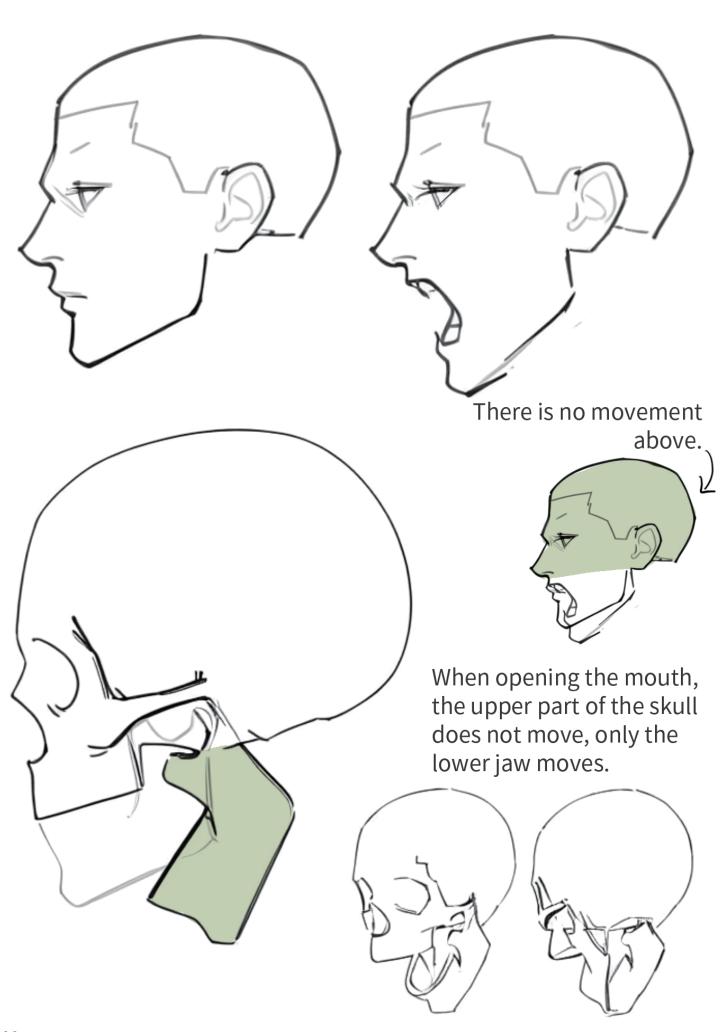
04. MOUTH & EARS

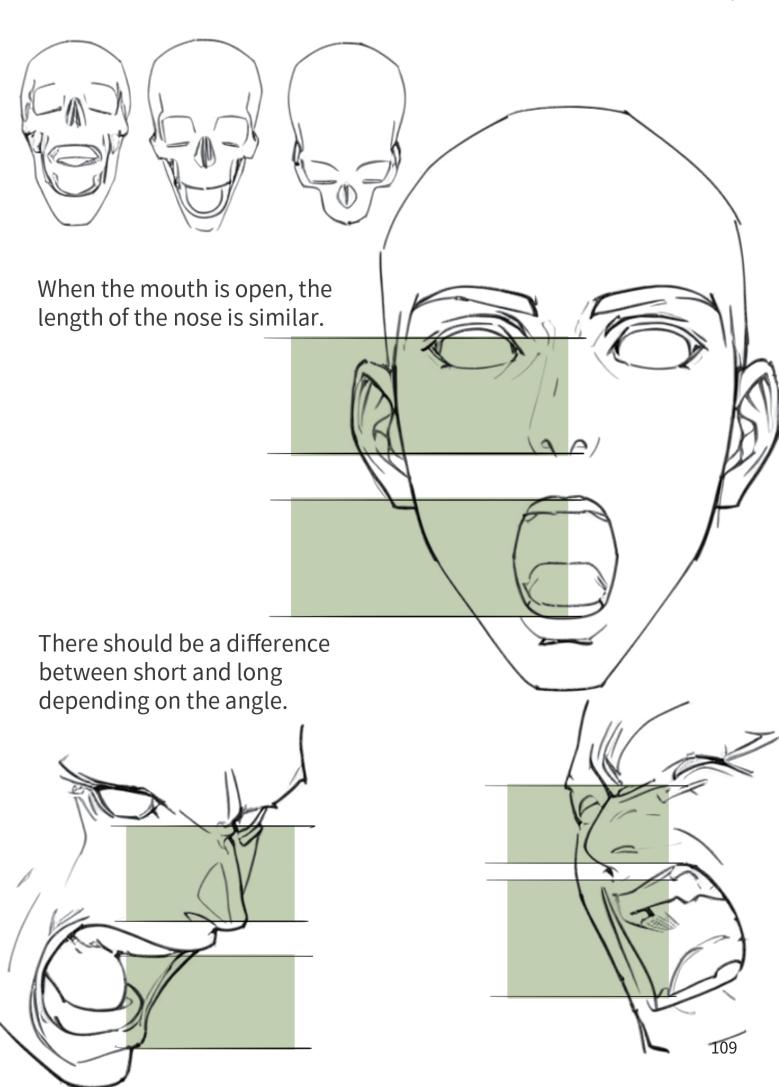


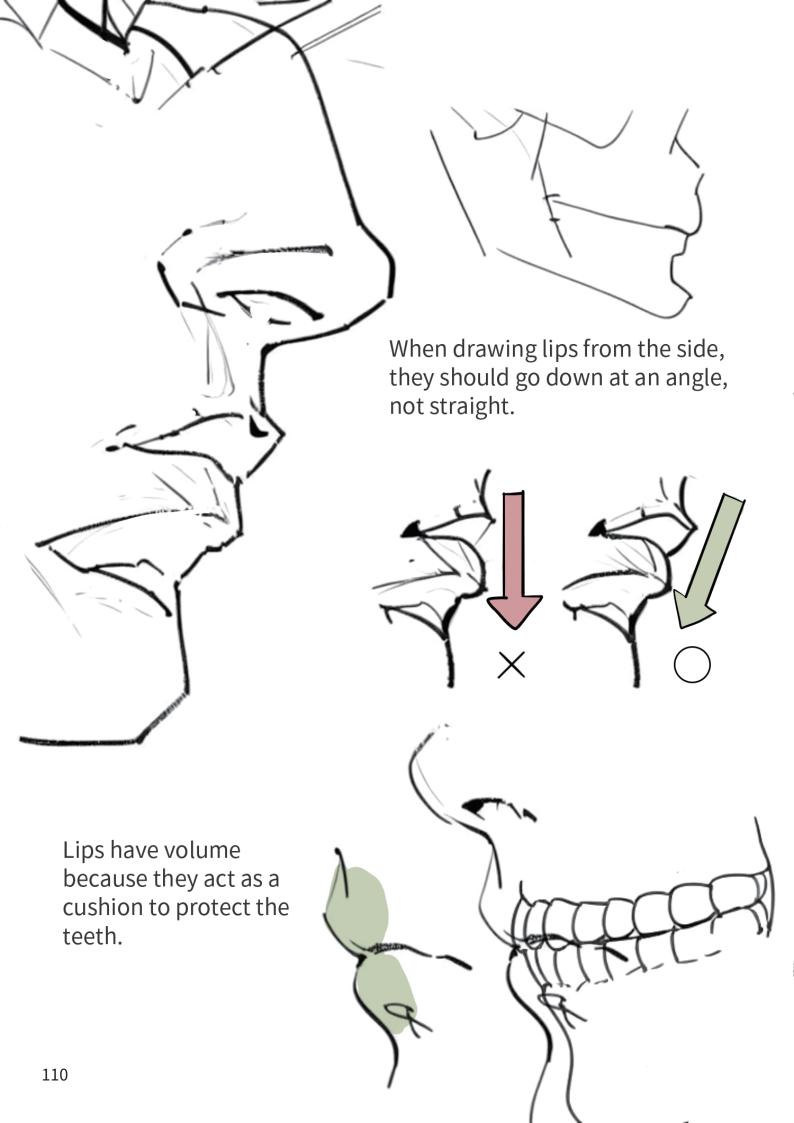


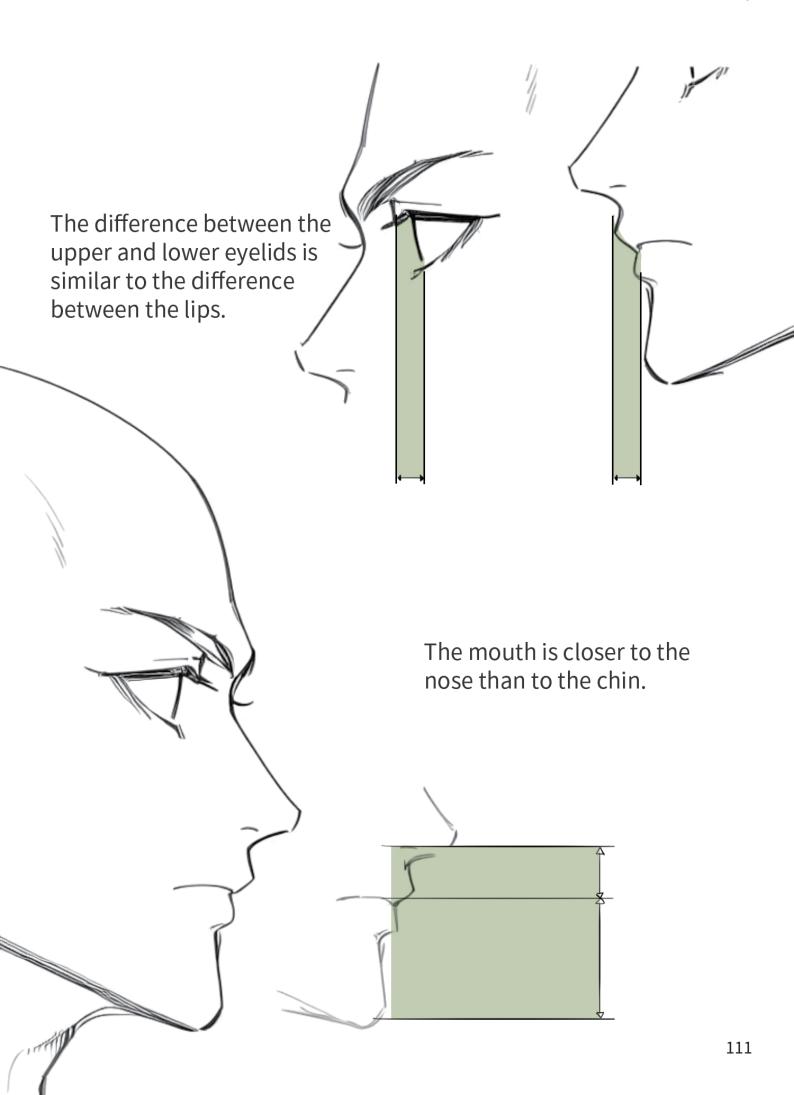


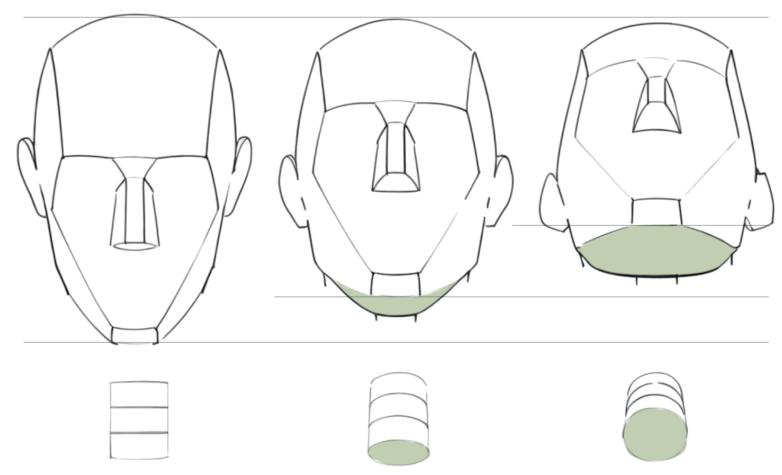




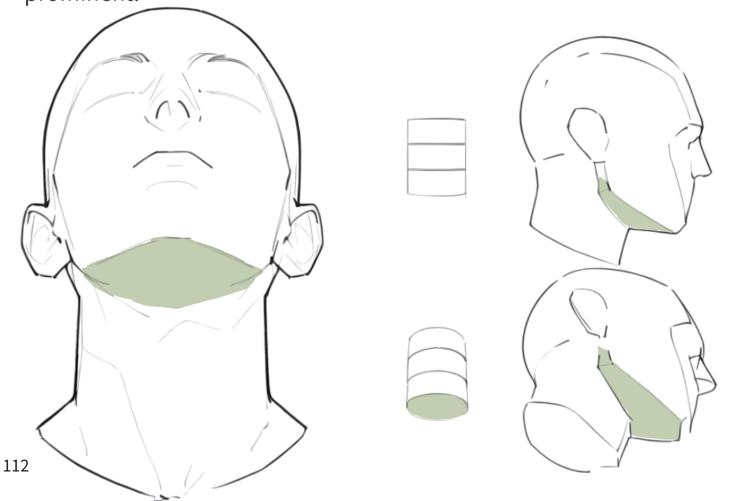


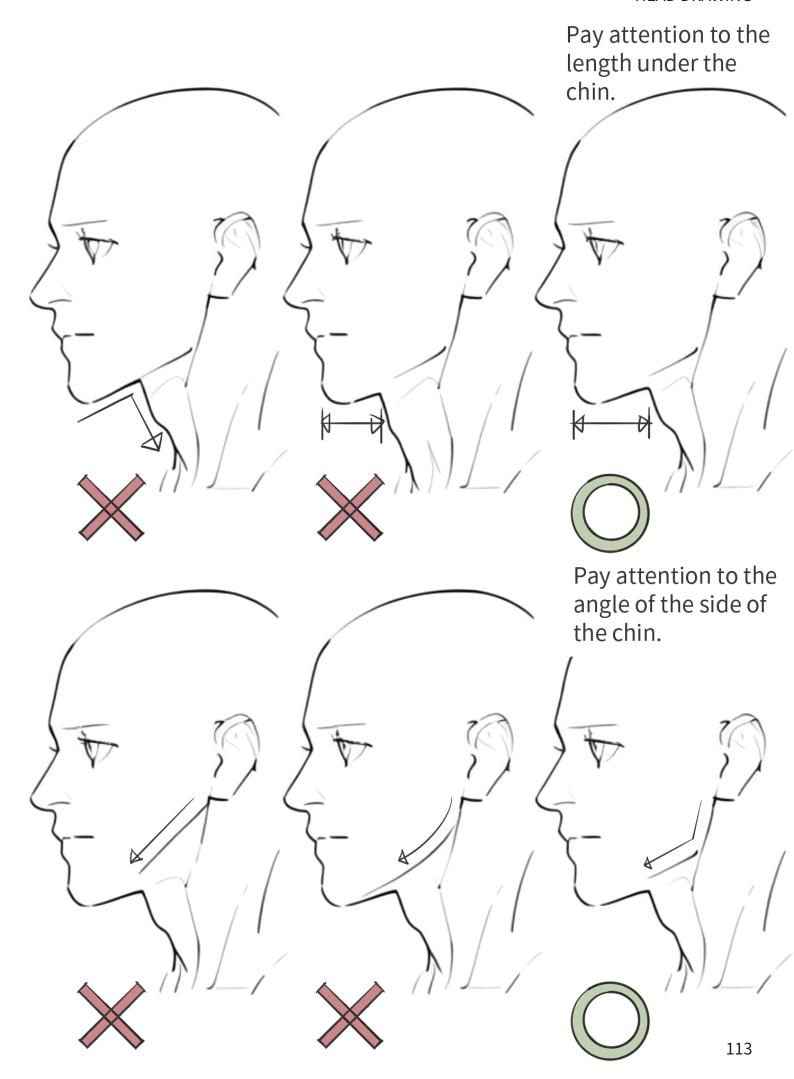


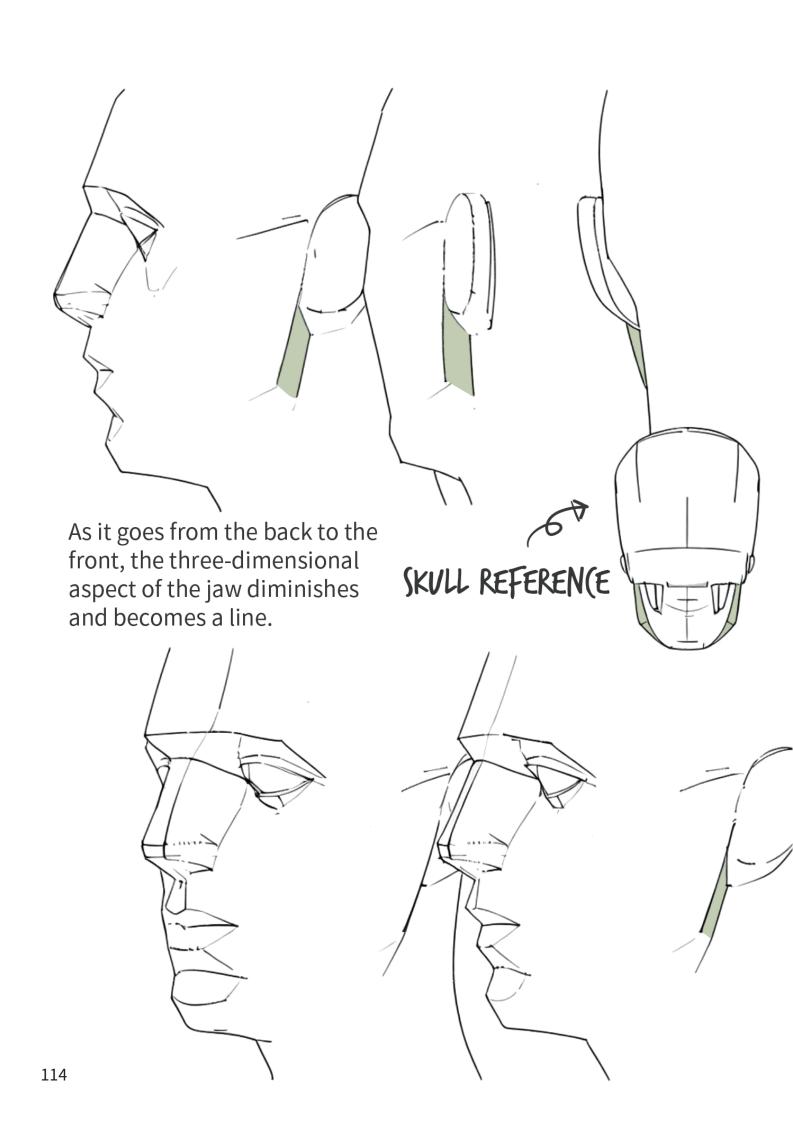


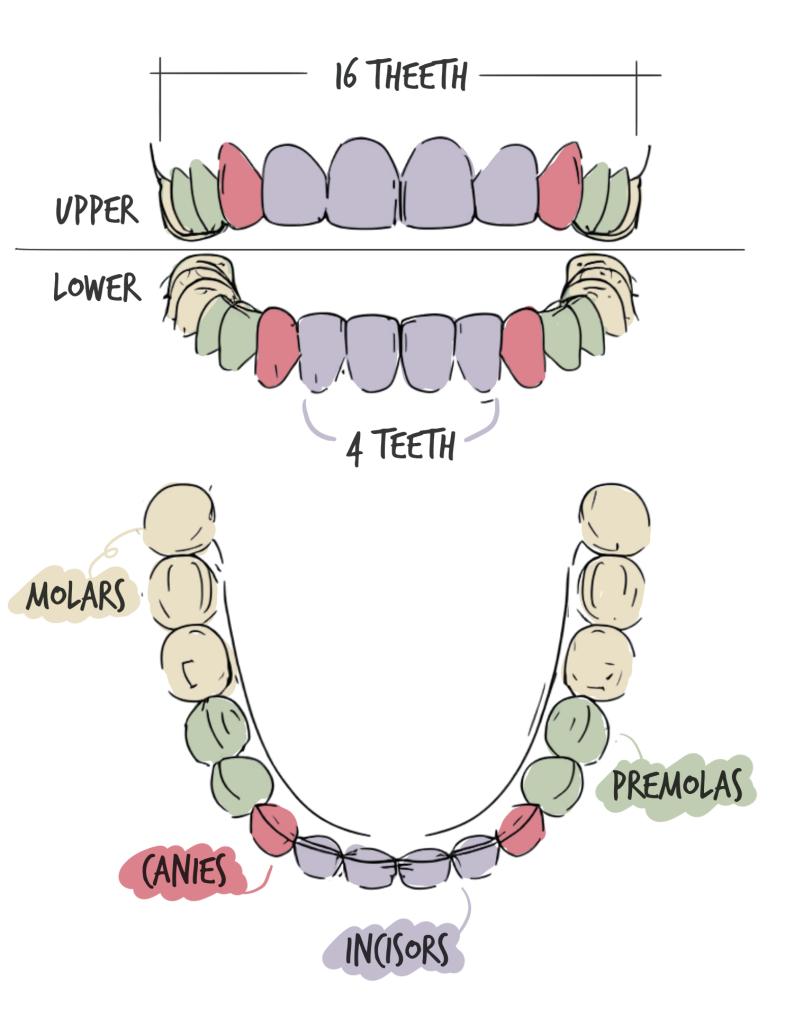


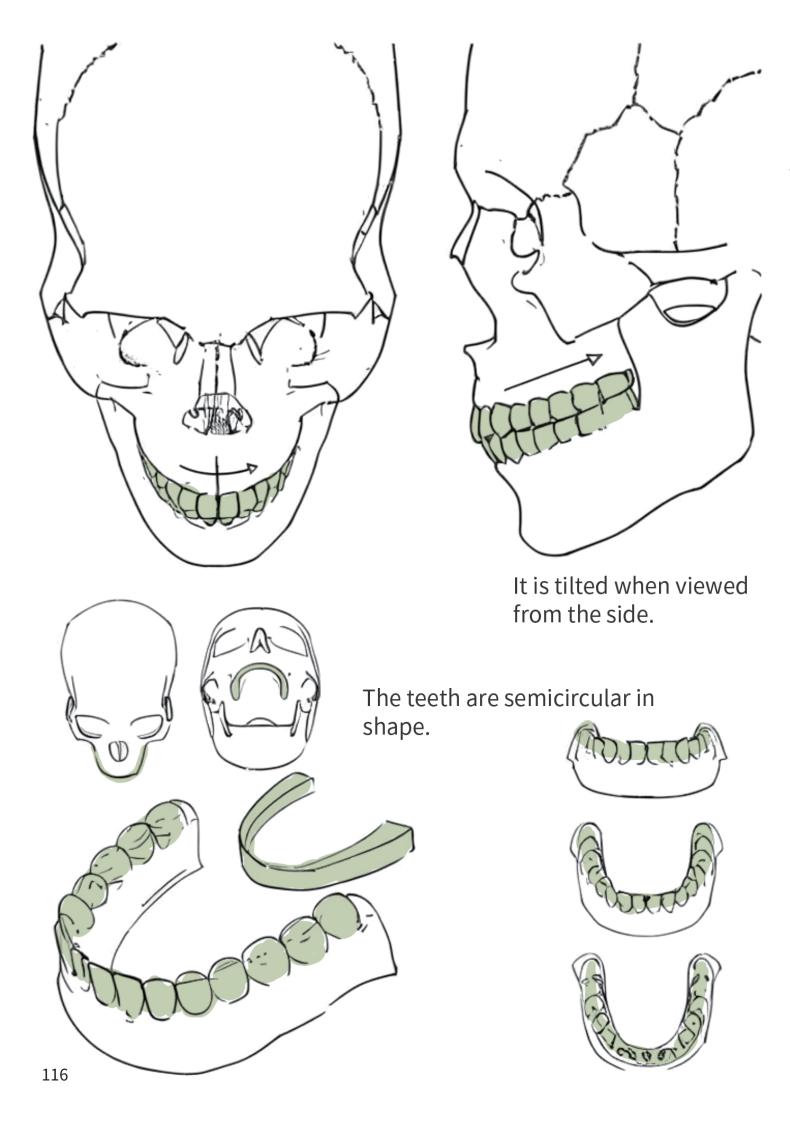
The lower angle makes the face look shorter and the area under the chin is more prominent.

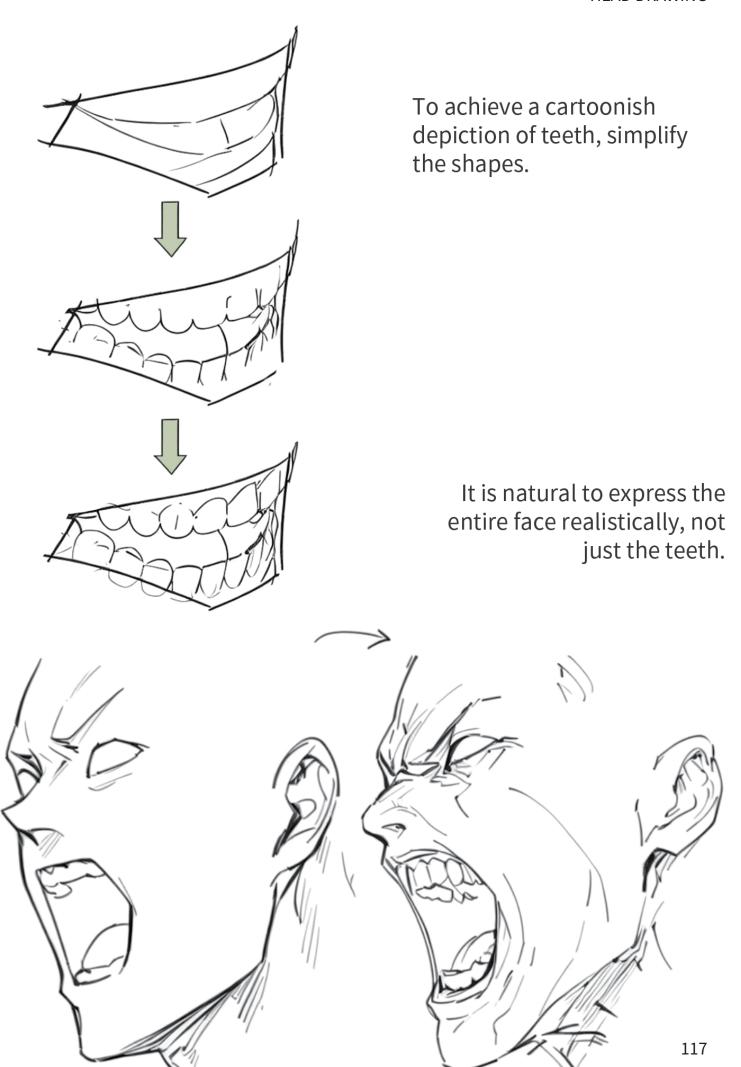


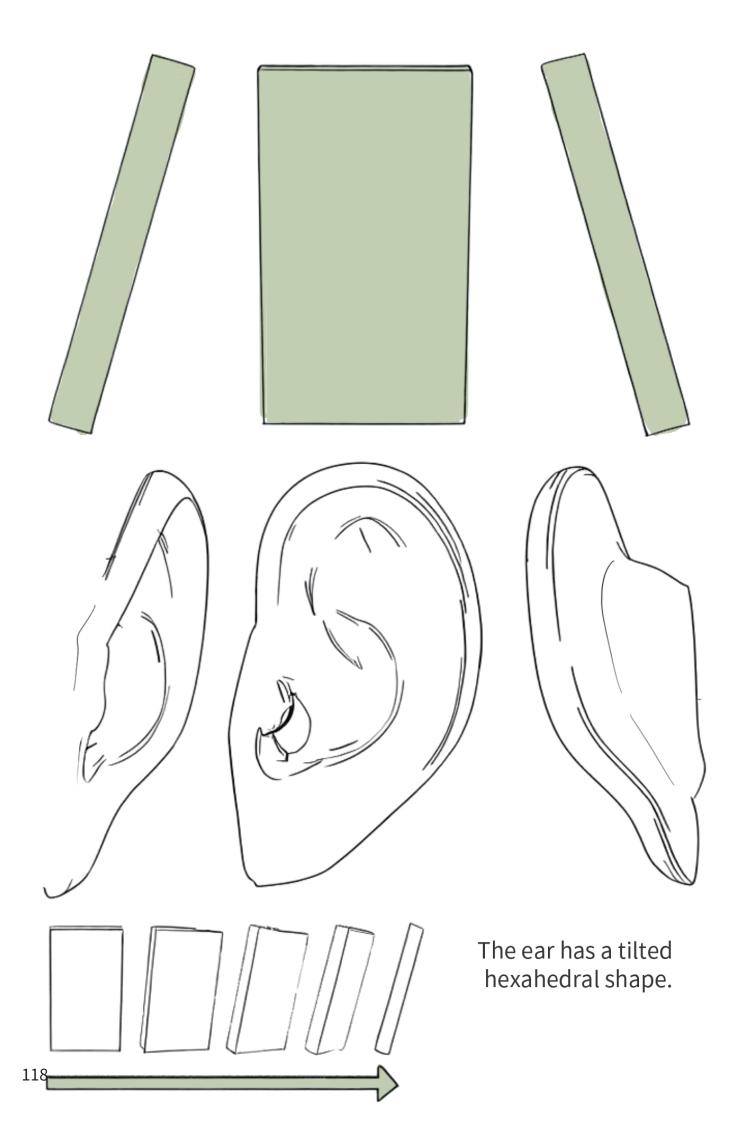




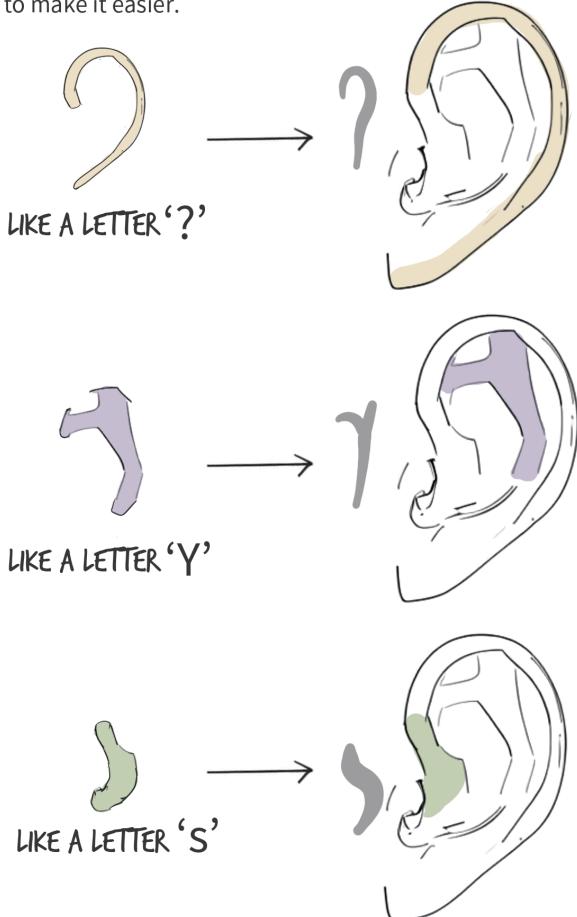


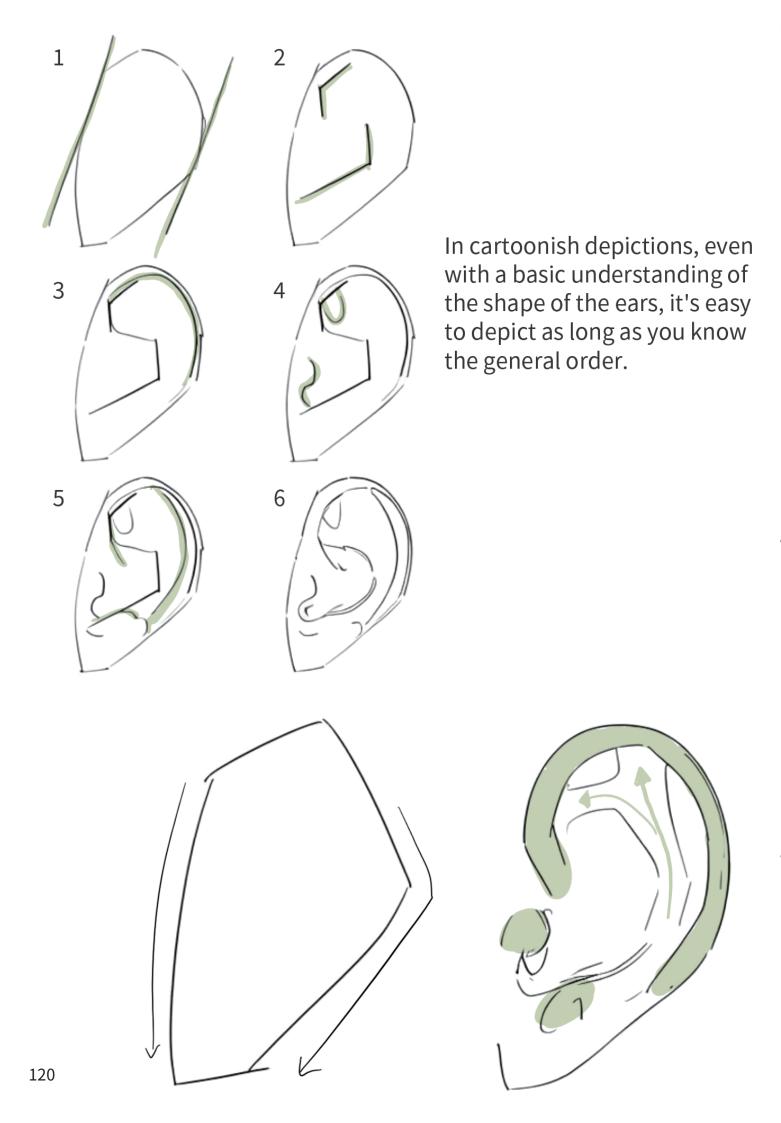


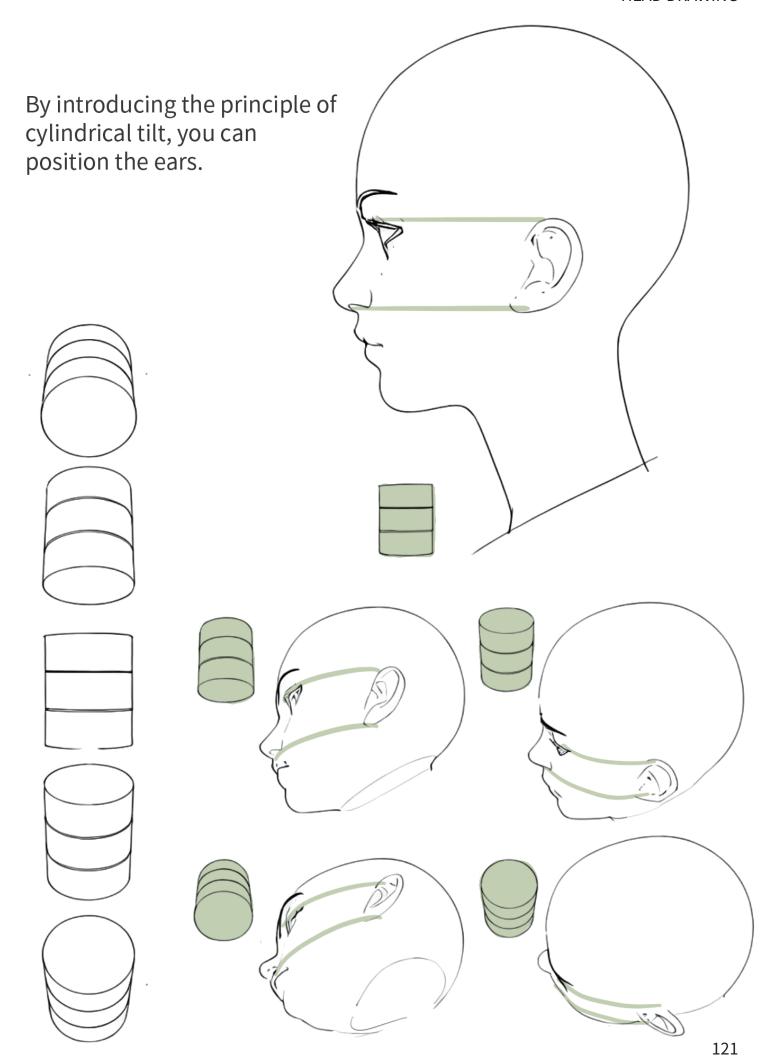


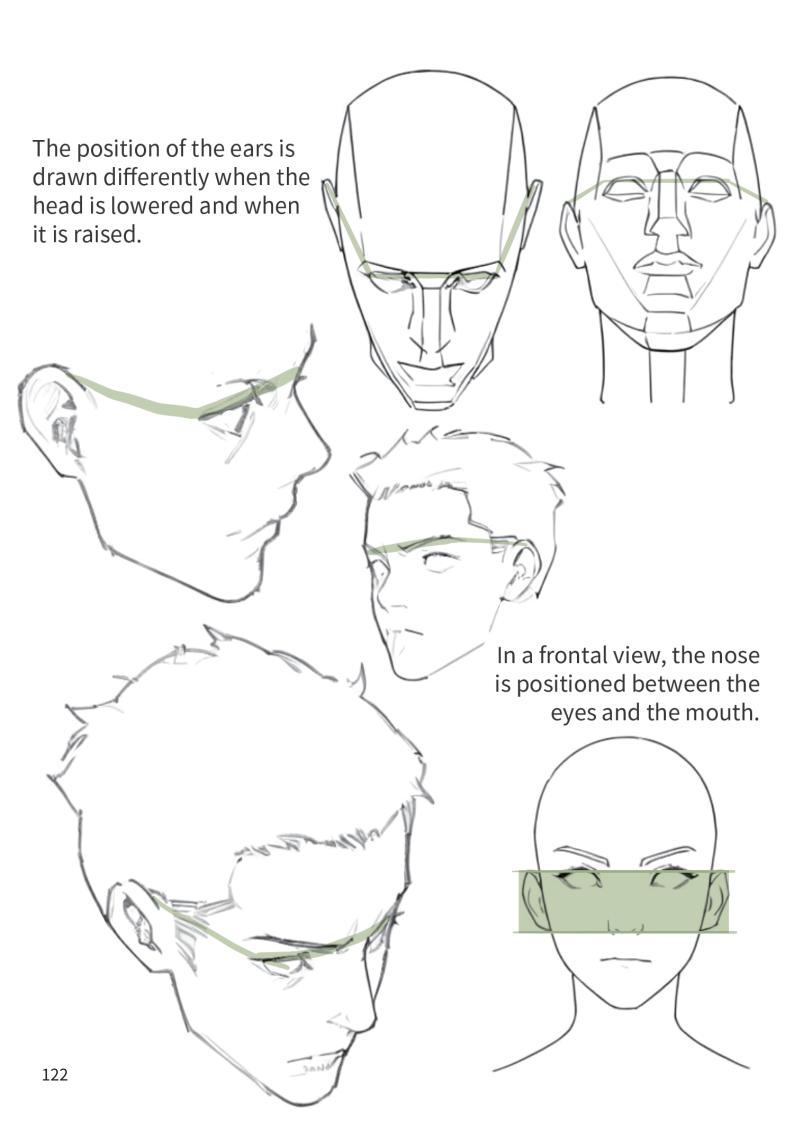


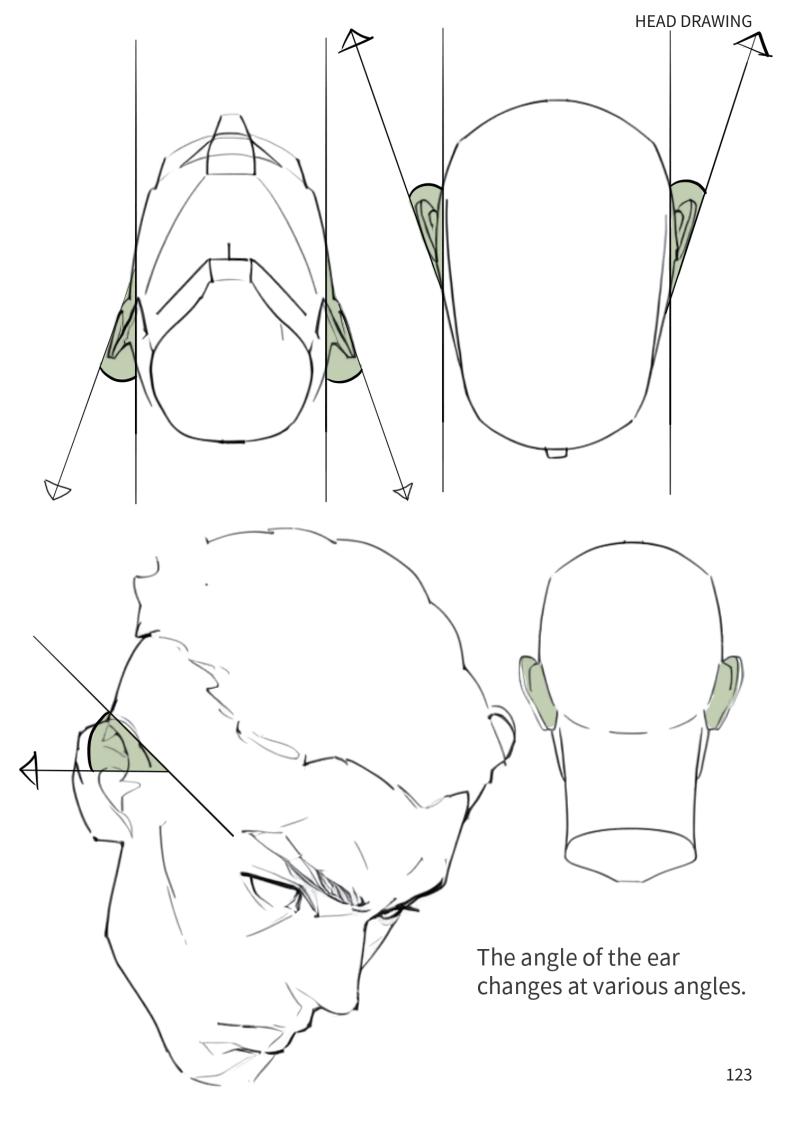
The ear resembles the shapes of ?, Y, and S.Think of shapes like ?, Y, and S when drawing ears to make it easier.







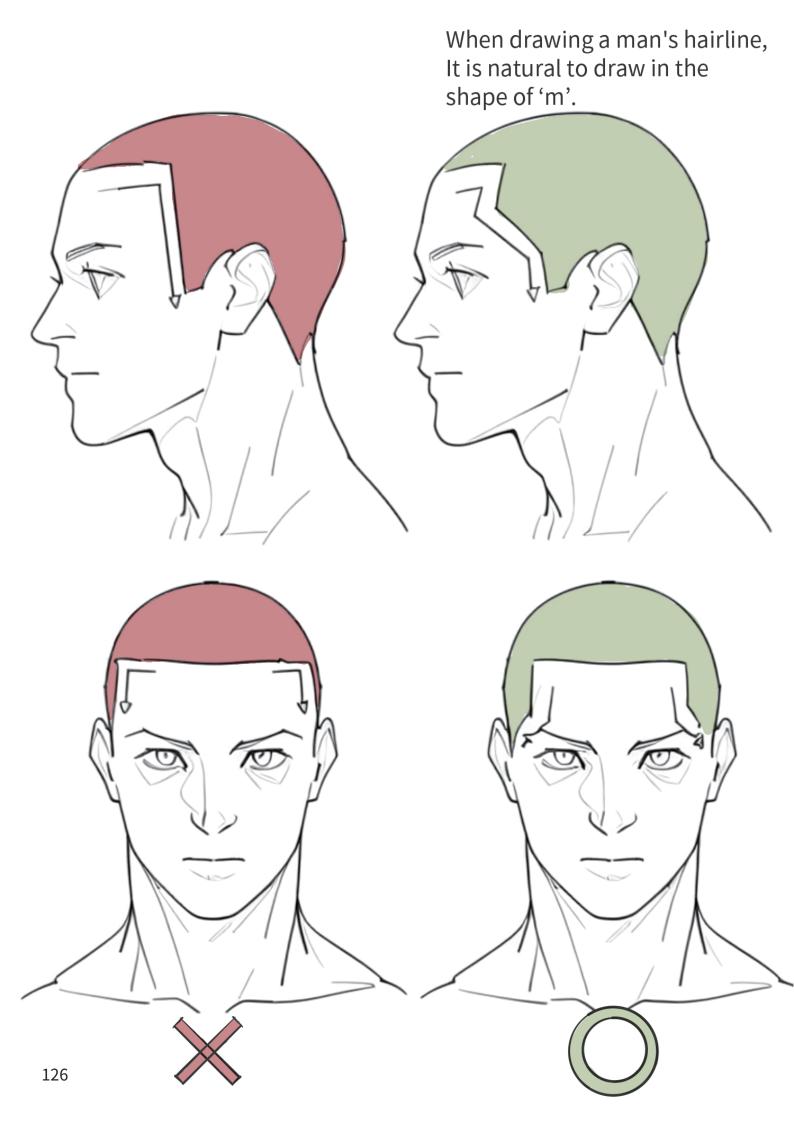


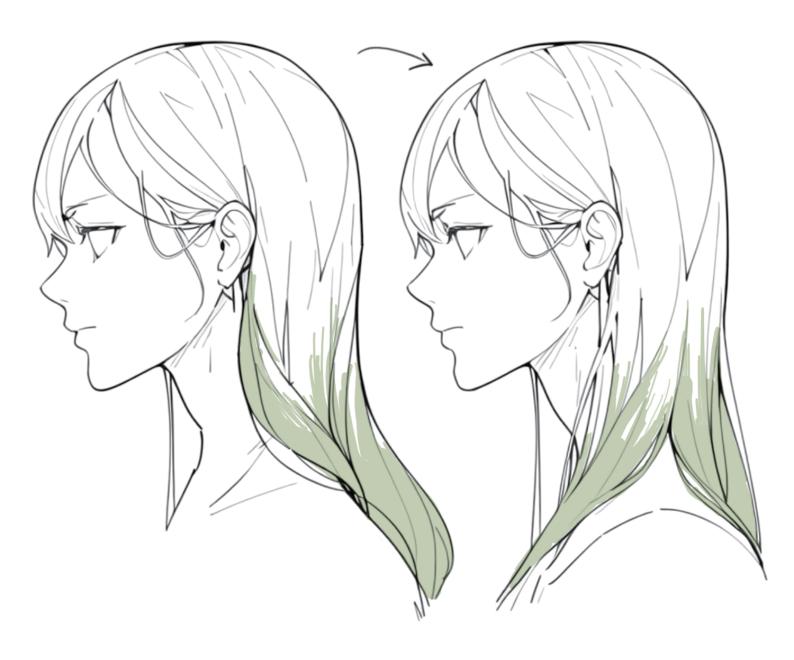


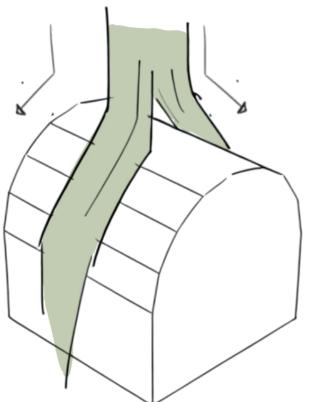


05.

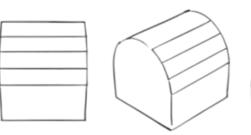
## HAIR& ACCESSORIES

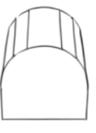


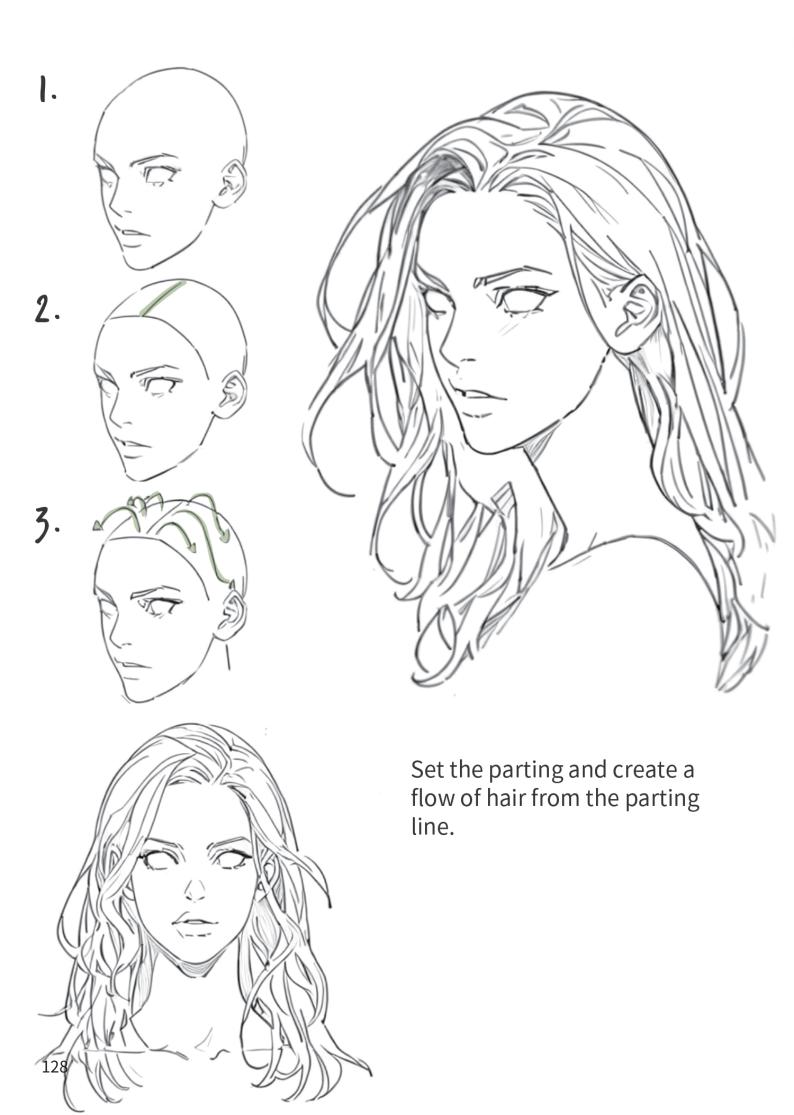


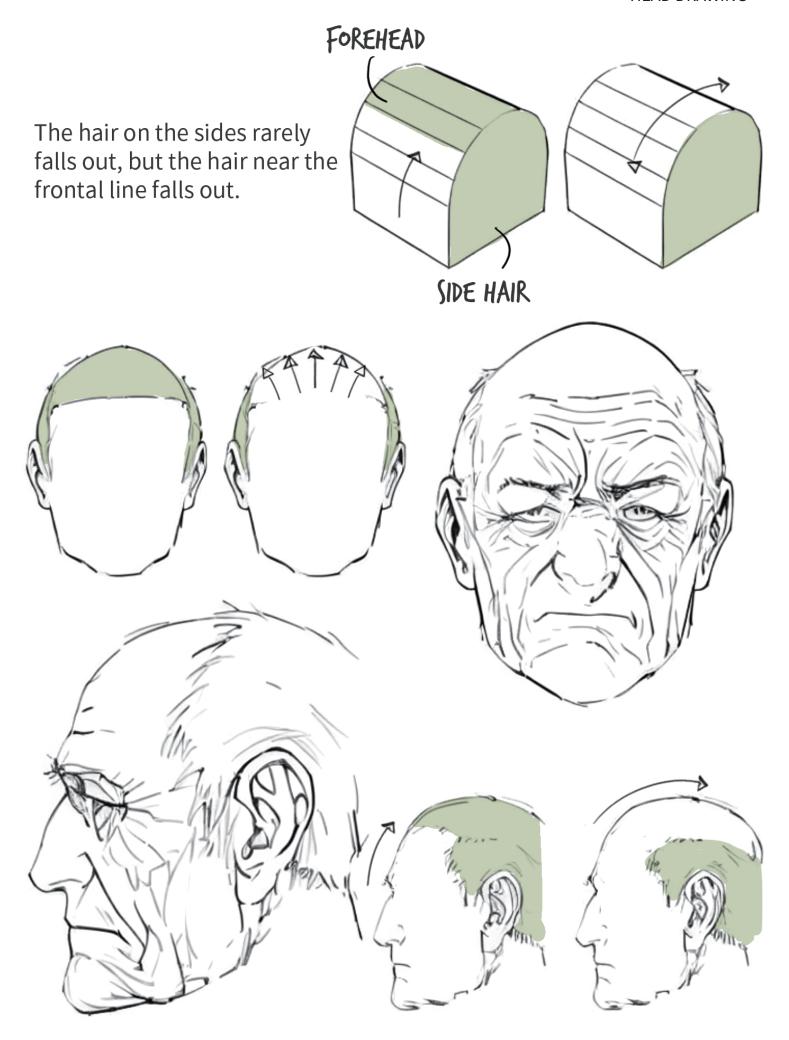


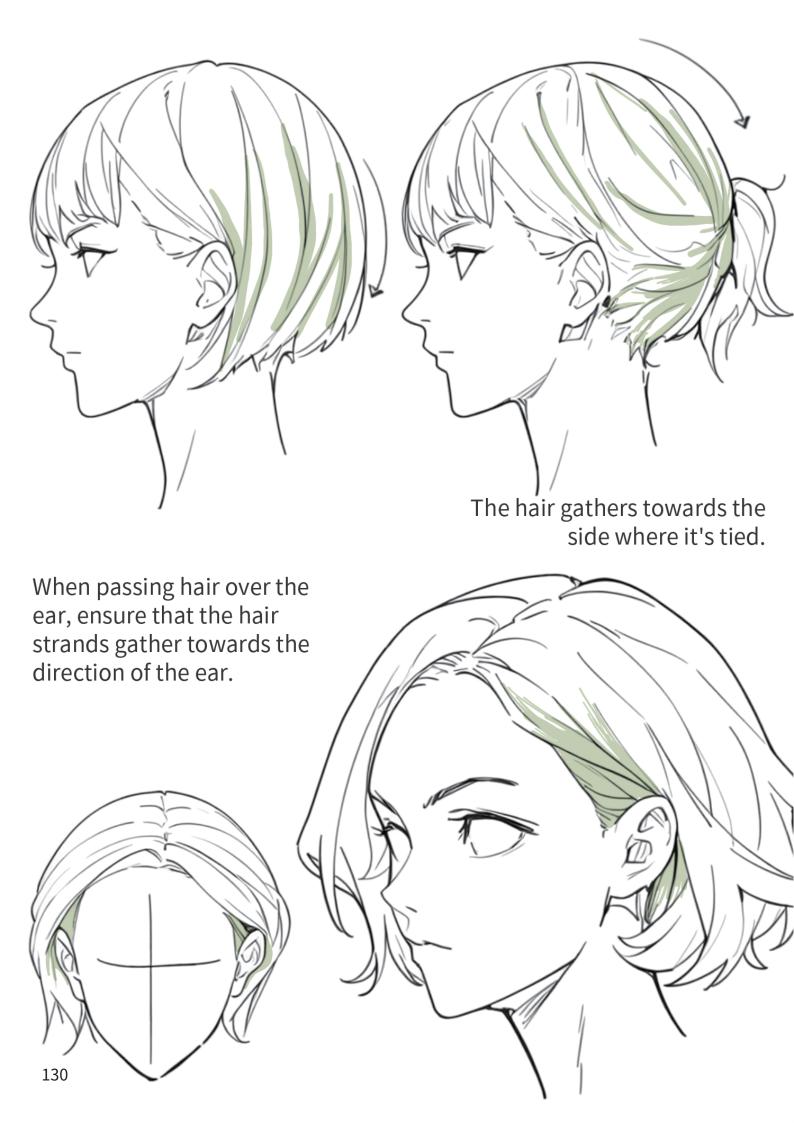
When the hair is long, it splits due to the shoulders.



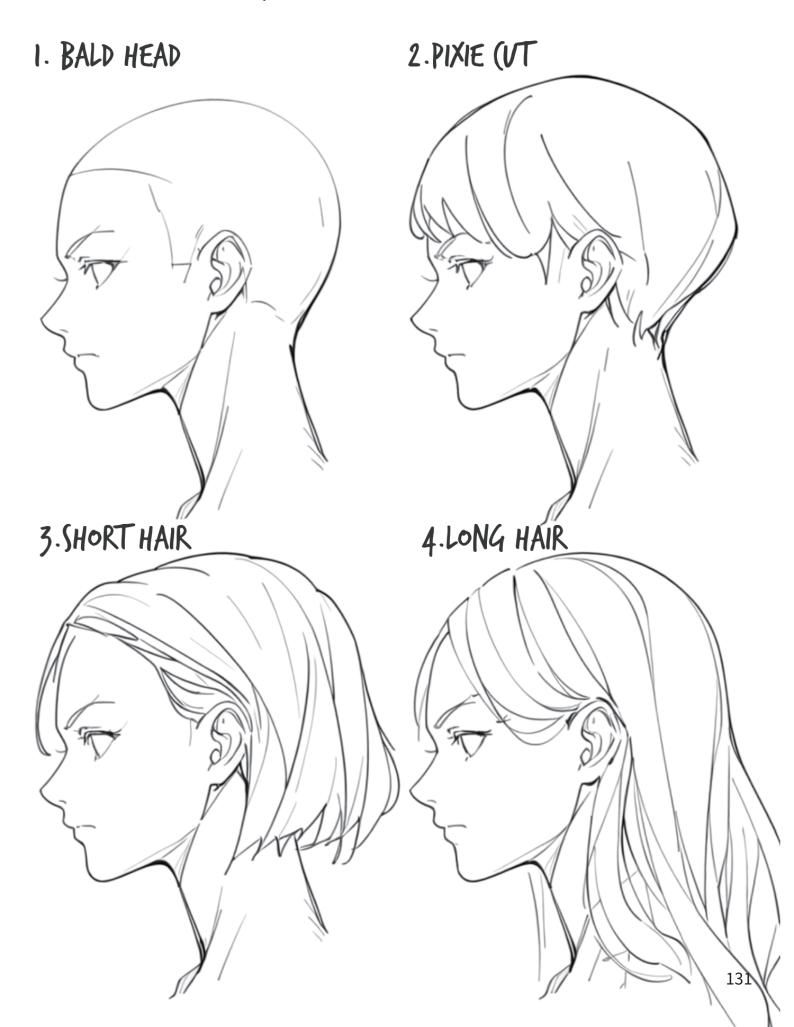








## THE PRO(ESS OF HAIR GROWTH

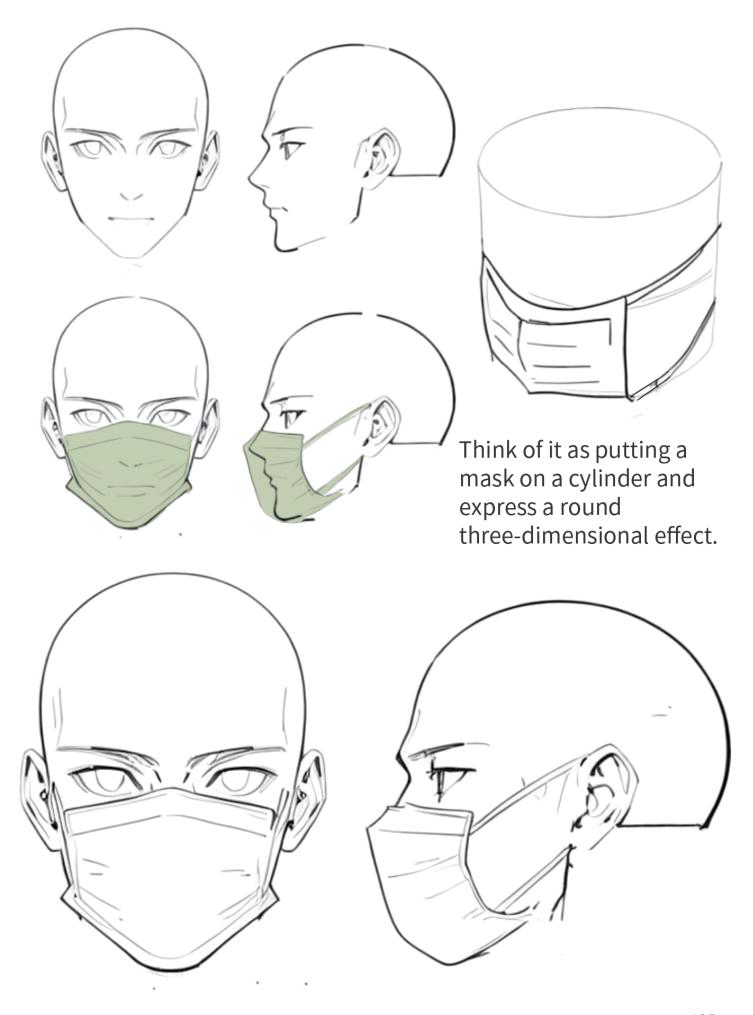


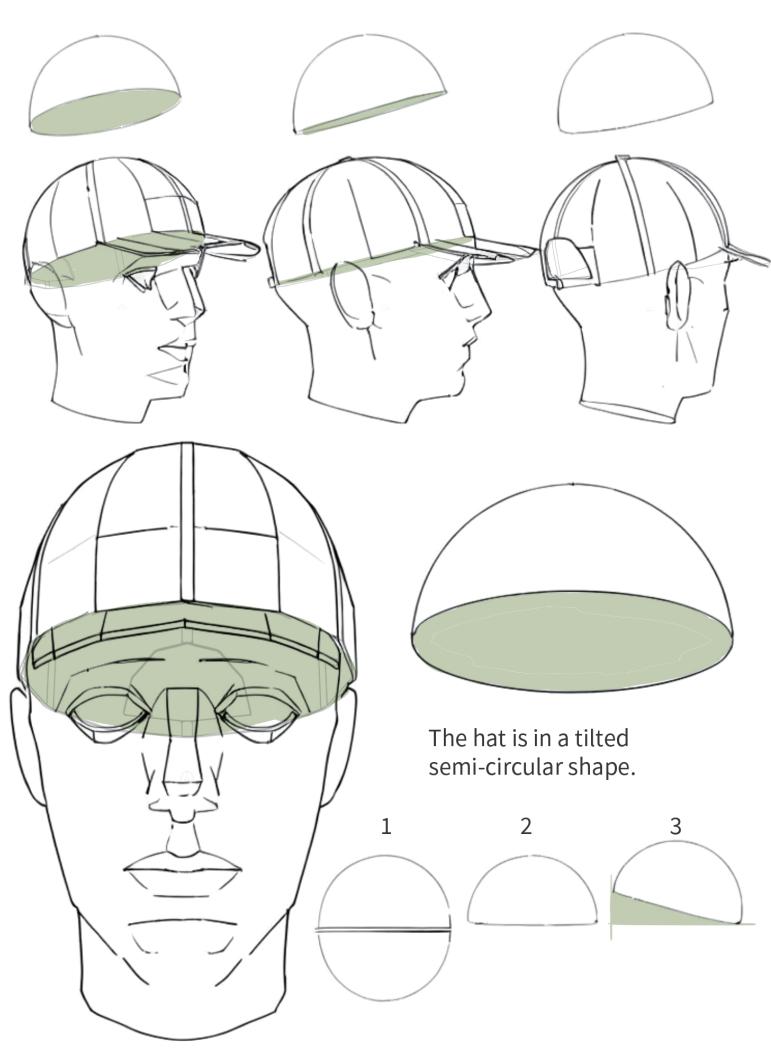
When drawing a situation where you raise hand above someone else's head, the hair protrudes between and outside the fingers.

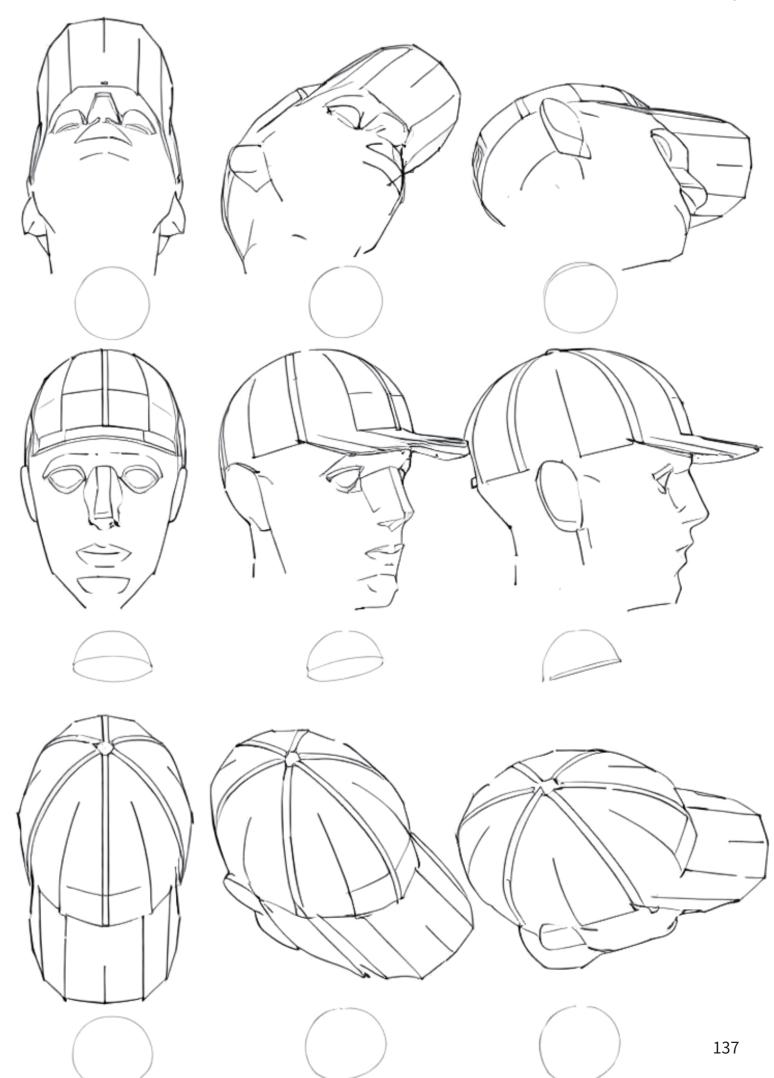
Just by changing the expression, various performances are possible.

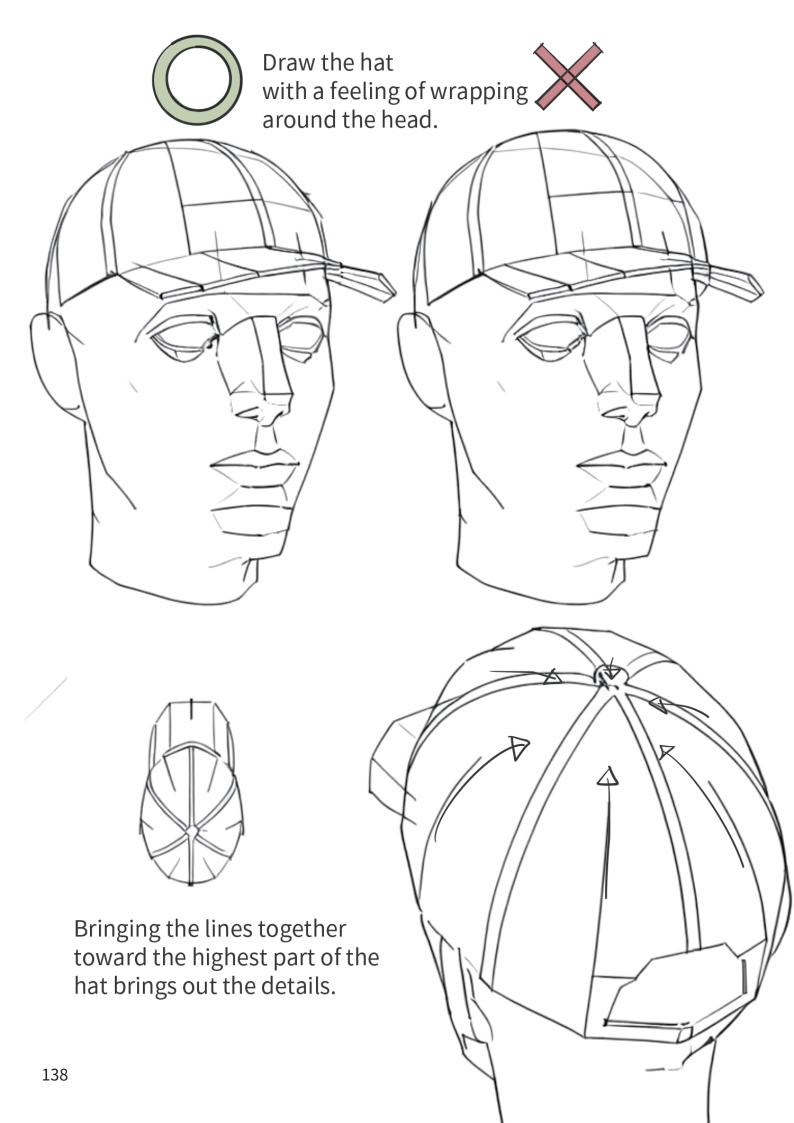




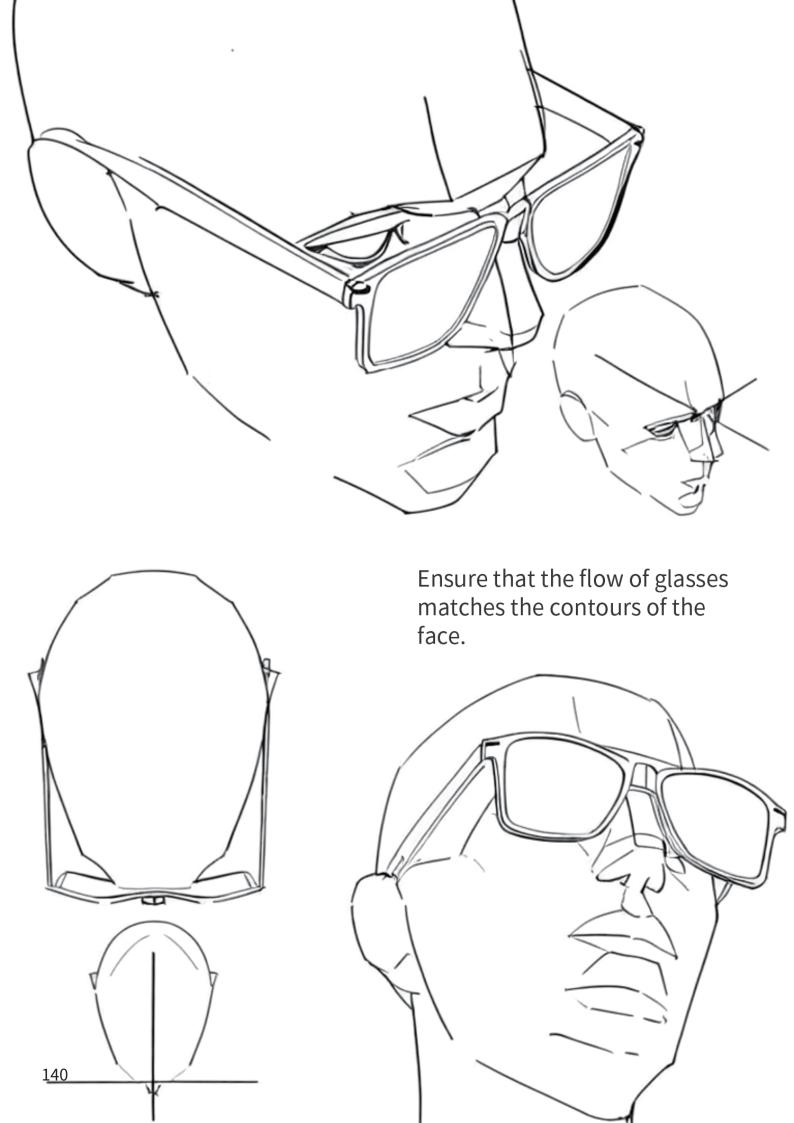




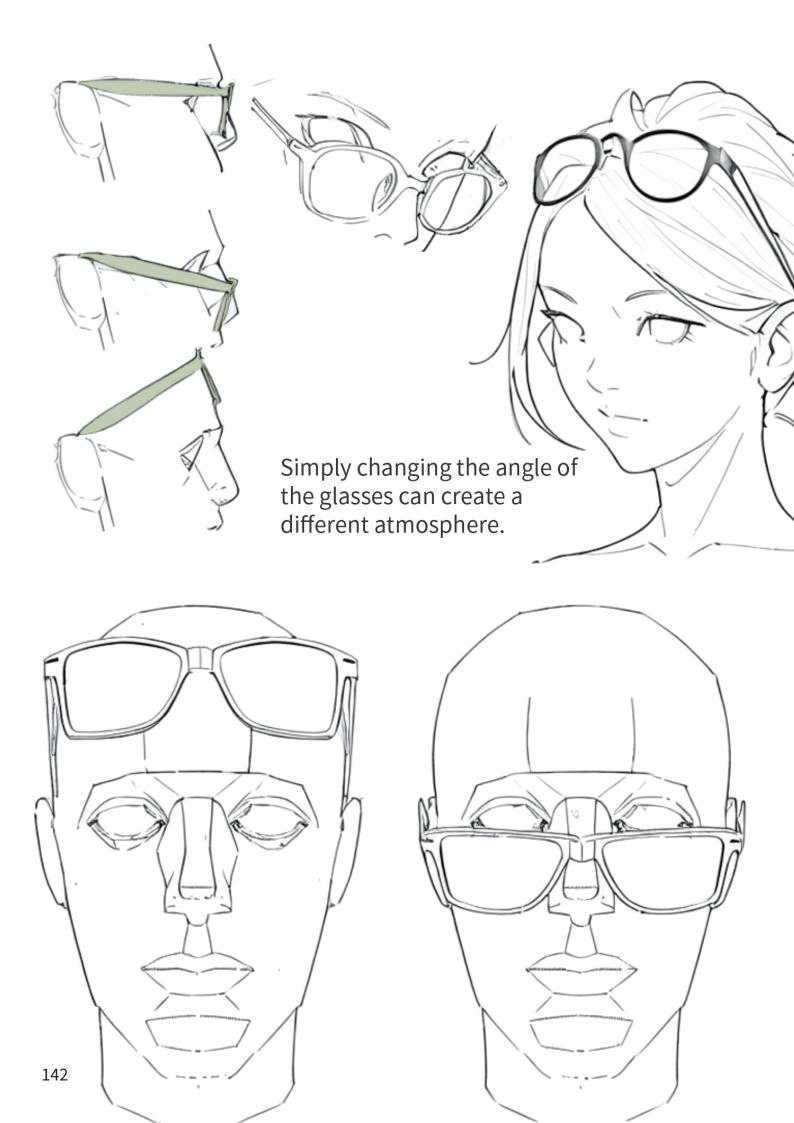




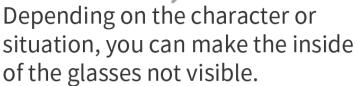














In side view, it's natural for the eyes to be visible.

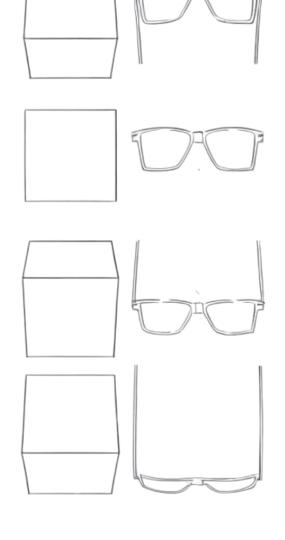


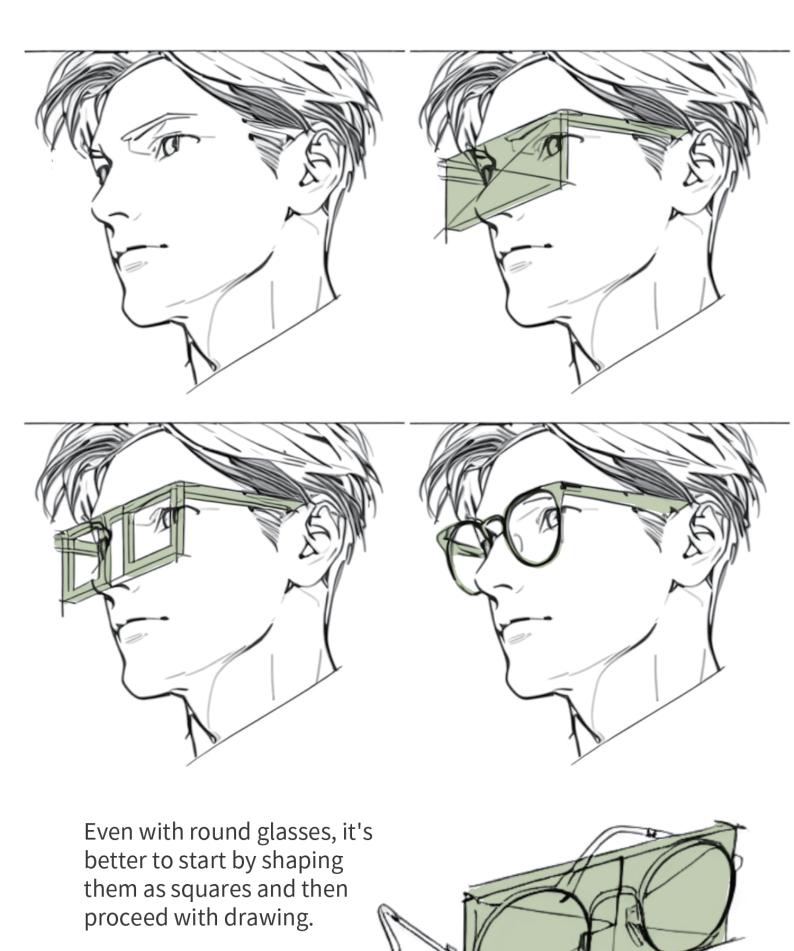
Draw the inside of the glasses so that only one side is visible.



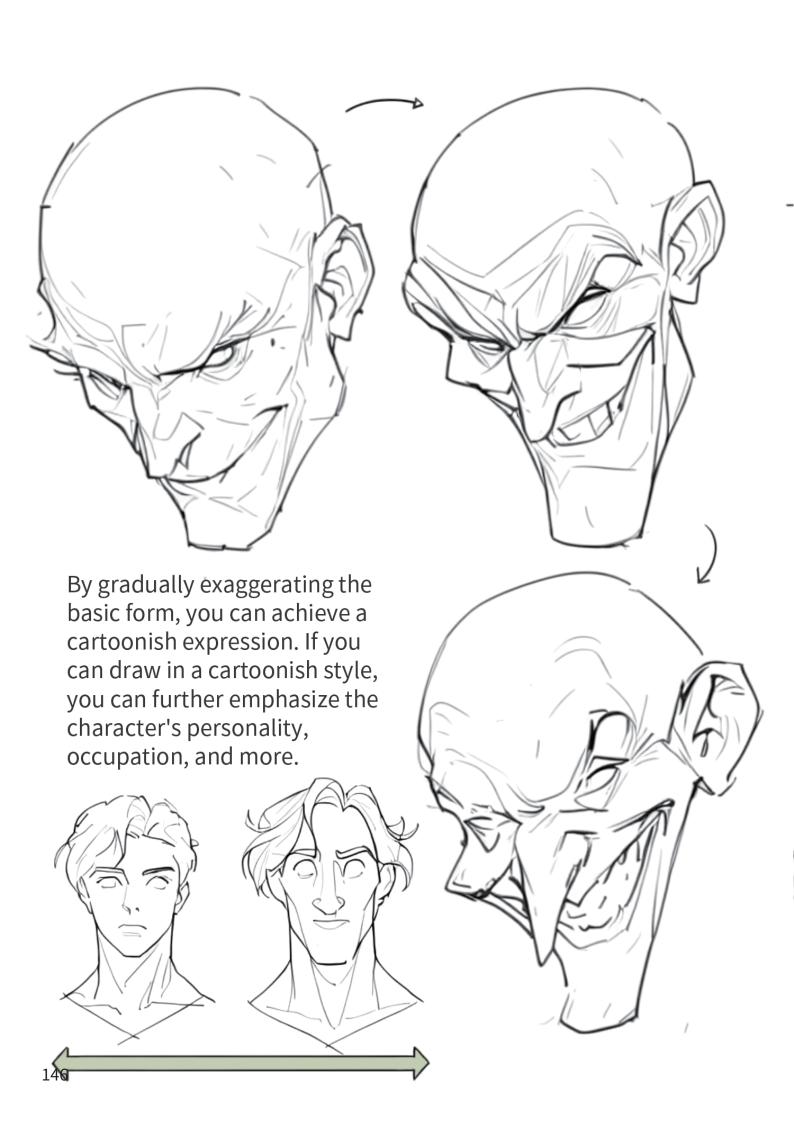
When adjusting the tilt of the glasses, consider perspective and divide the upper and lower surfaces when drawing.







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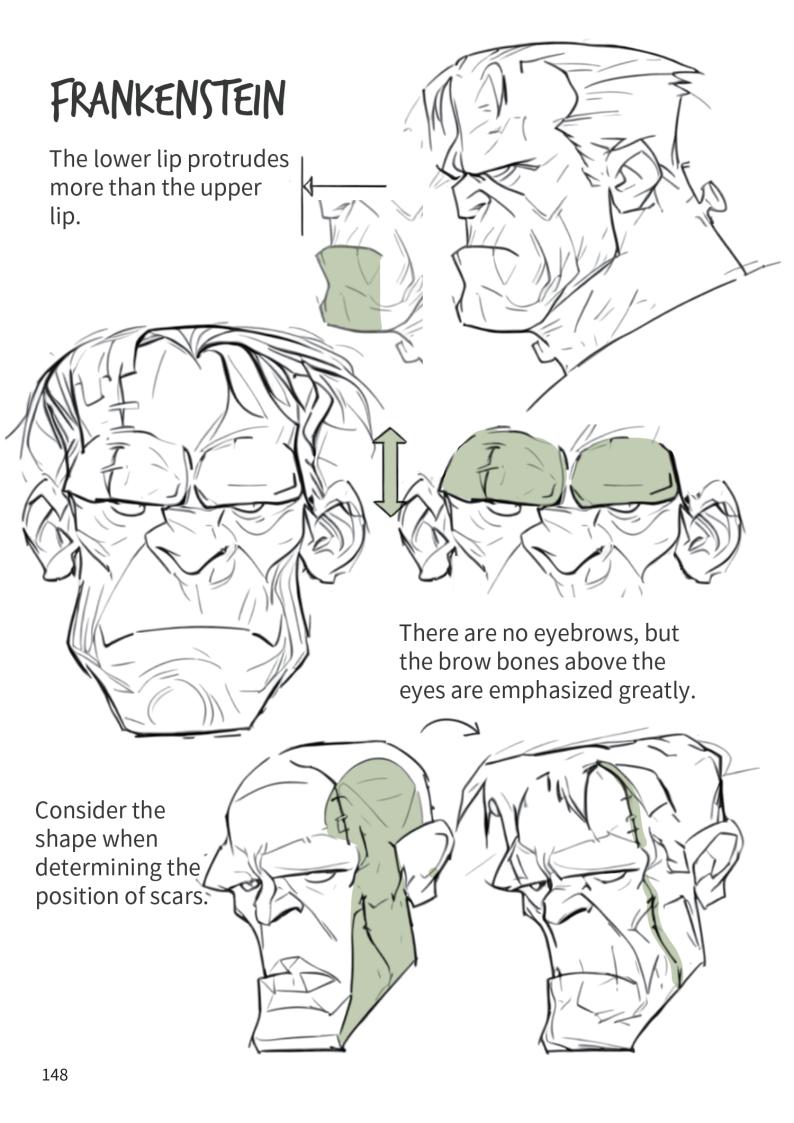


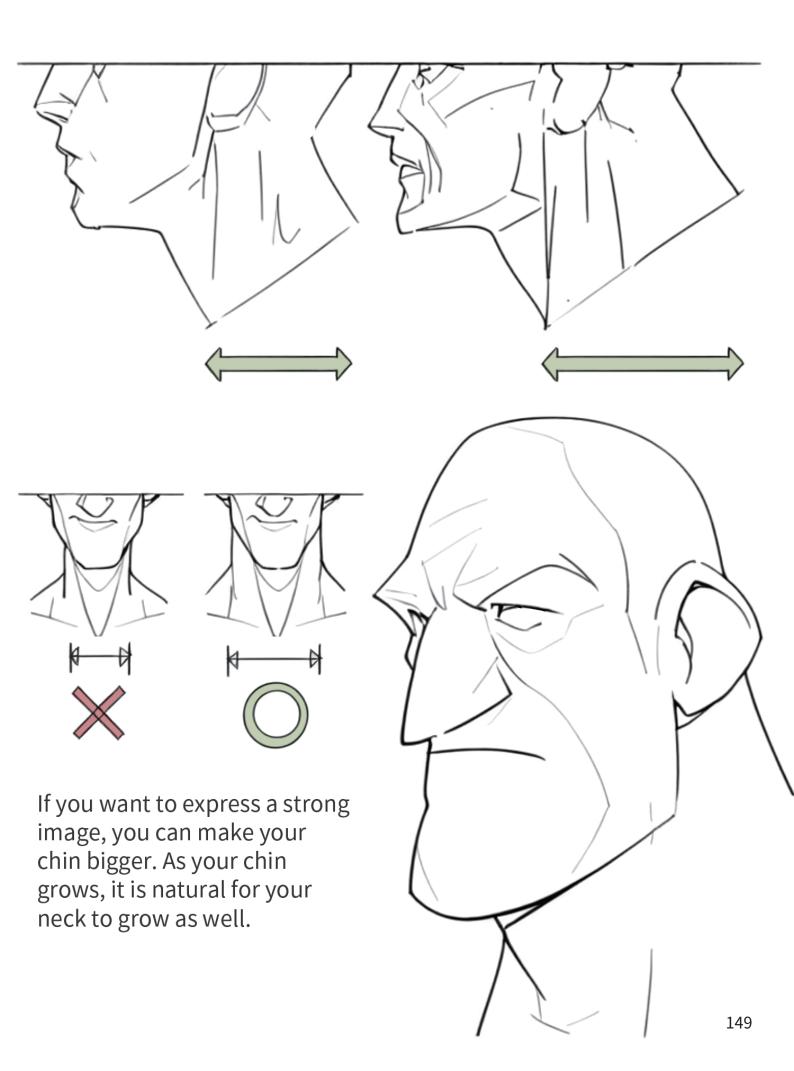


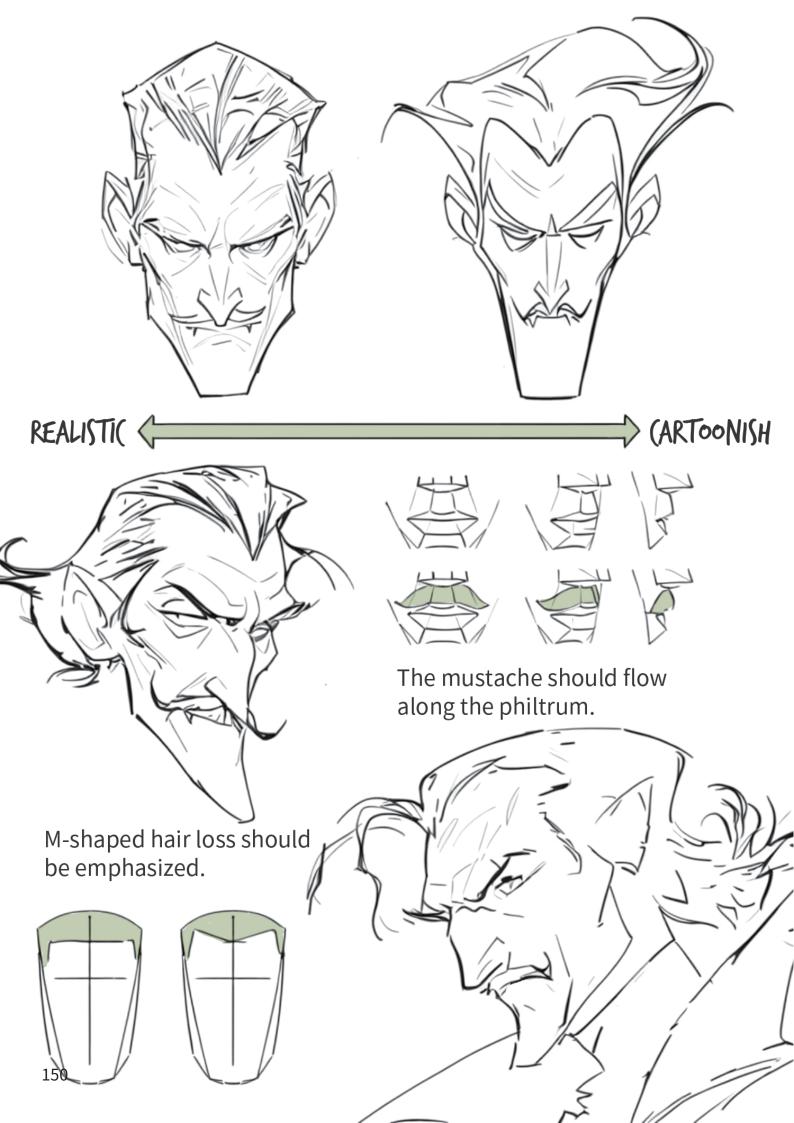
To draw a warm elderly impression, a round and large nose is more effective than a sharp one.

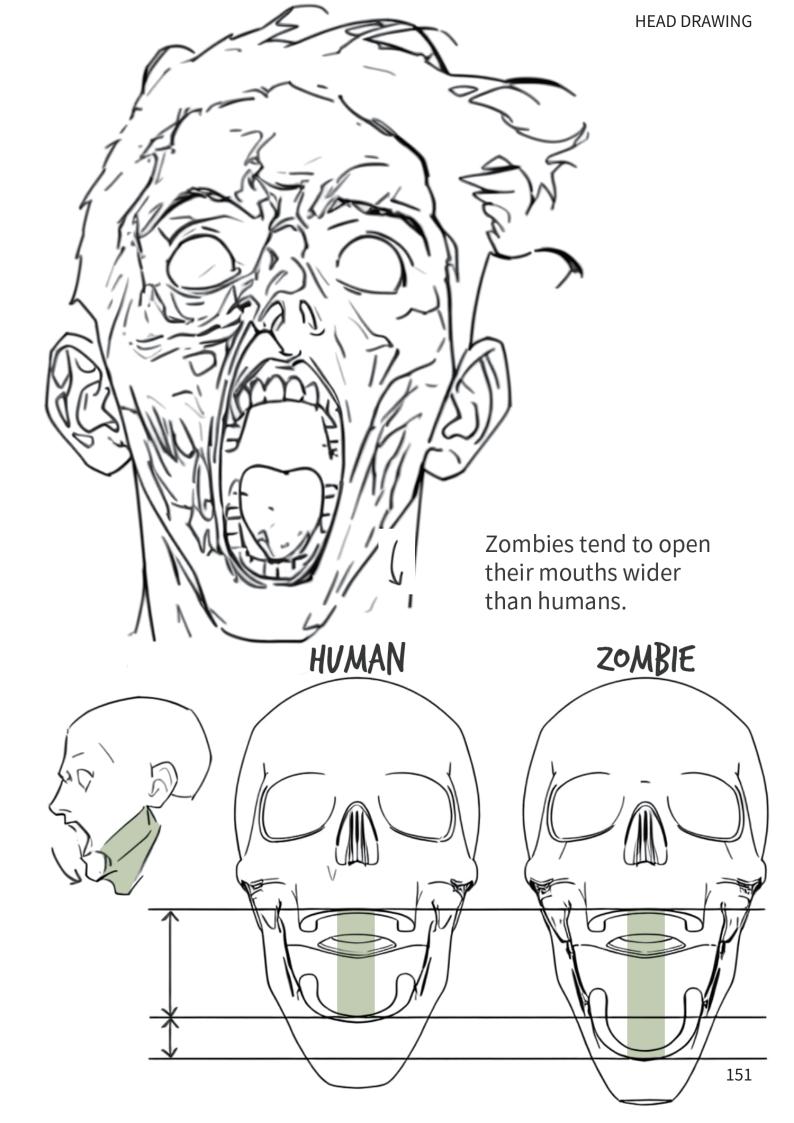


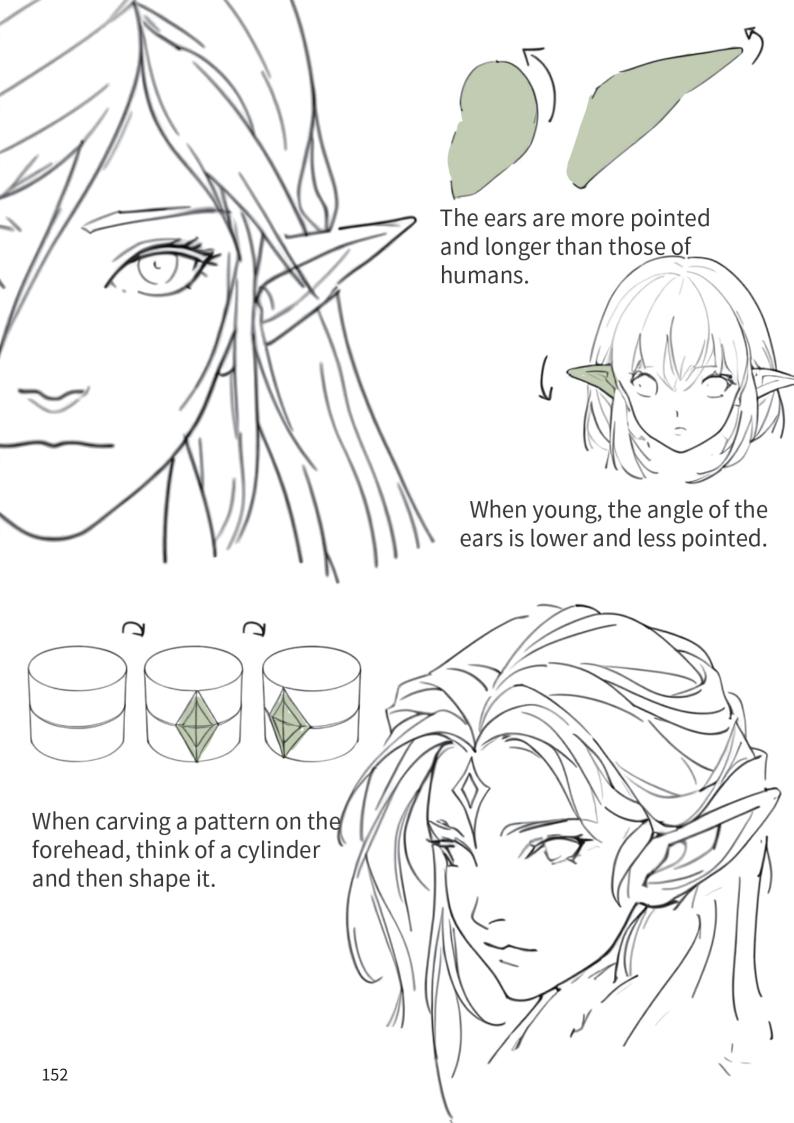
Putting on a fur hat and growing a full beard turns you into Santa Claus.

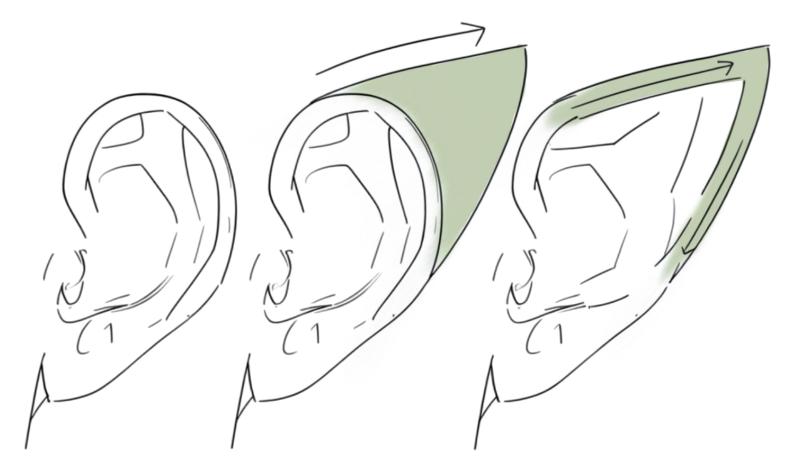








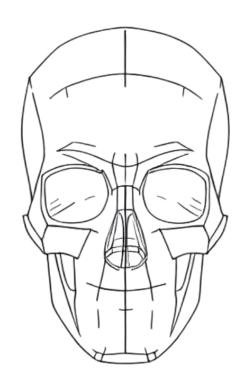




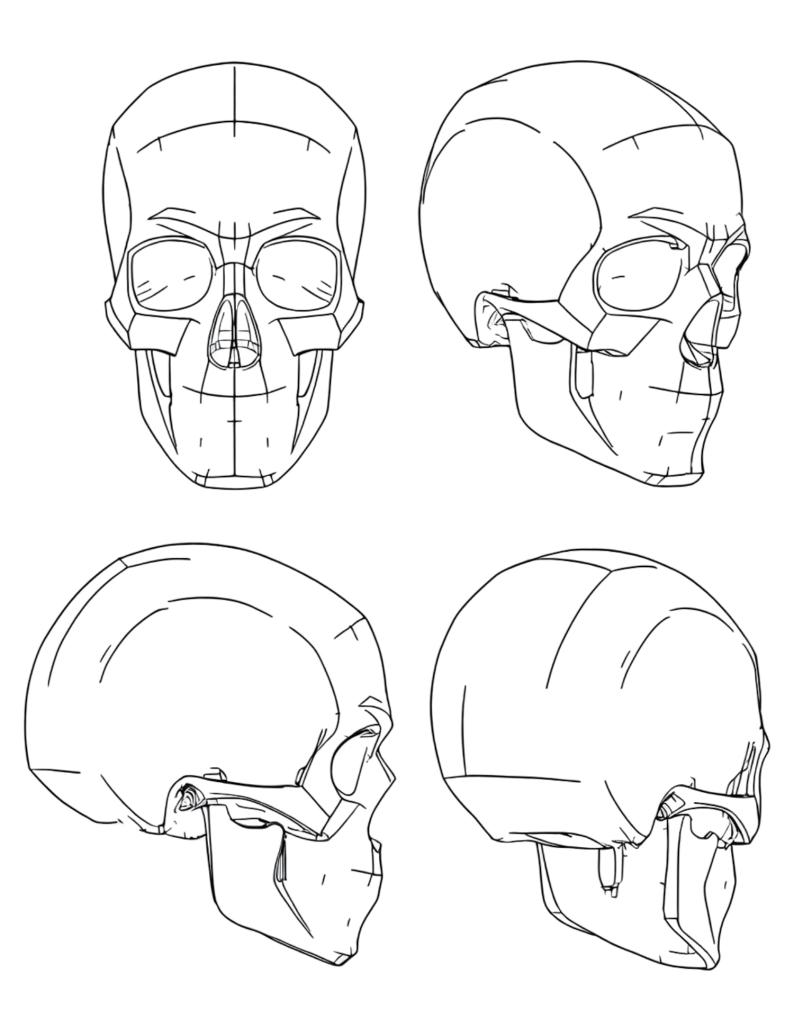
When drawing long ears, you should apply the principles you learned in the ear chapter to make them longer.

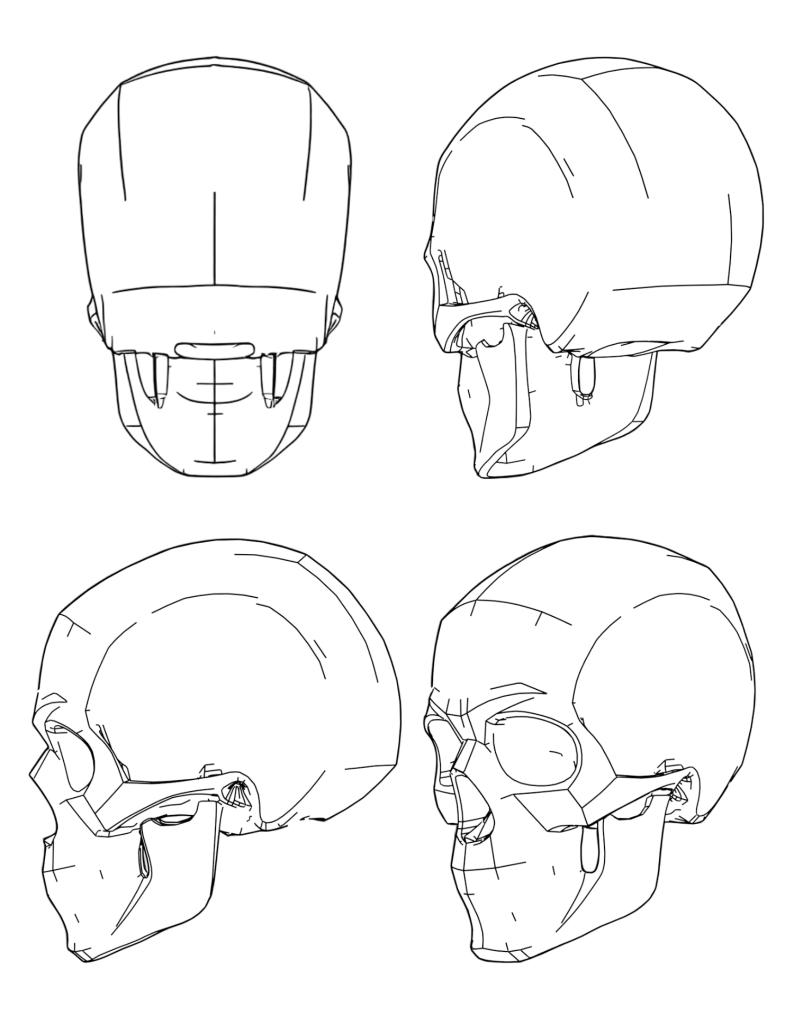
The longer and sharper the ears, the more elegant the feeling.

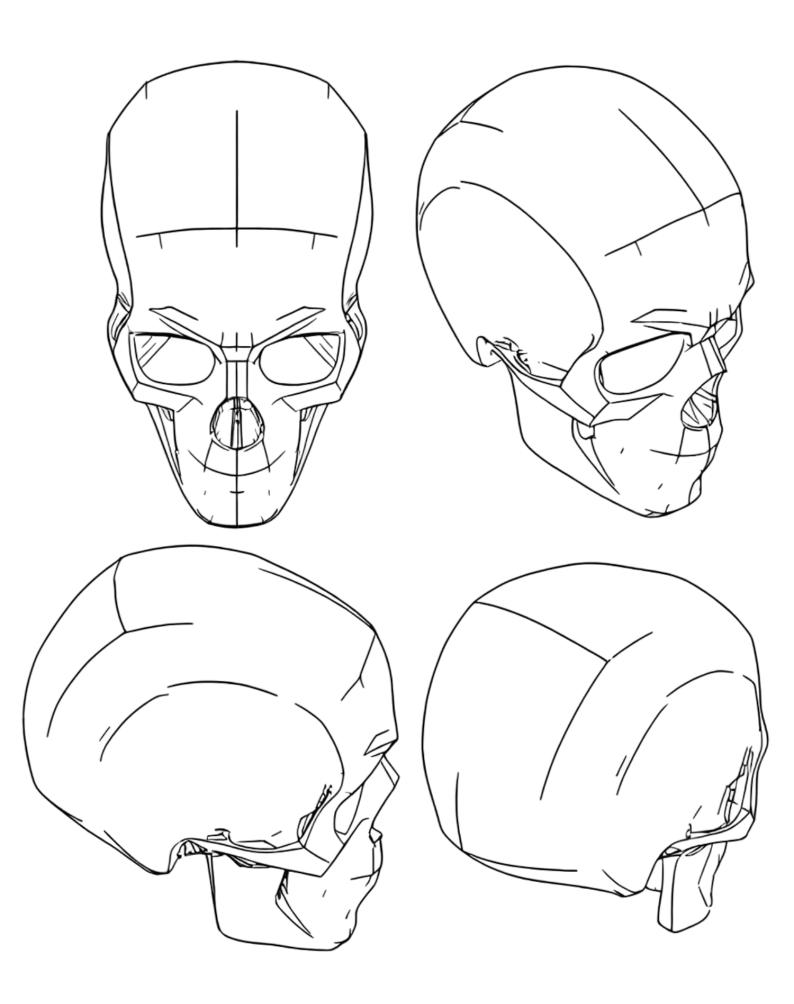


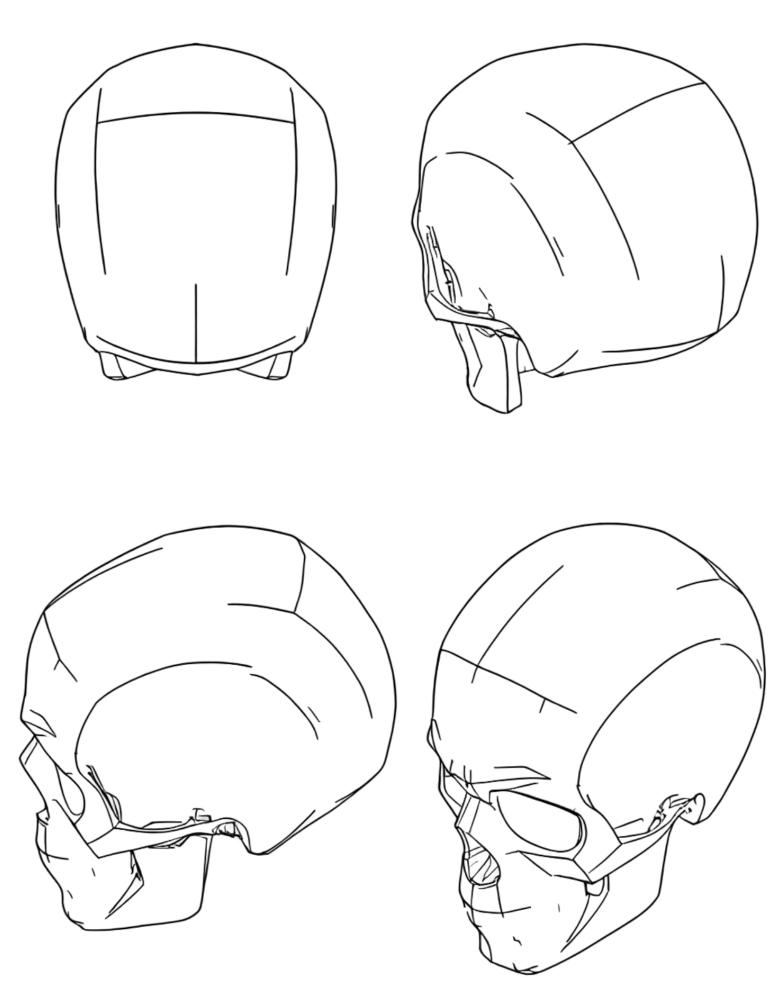


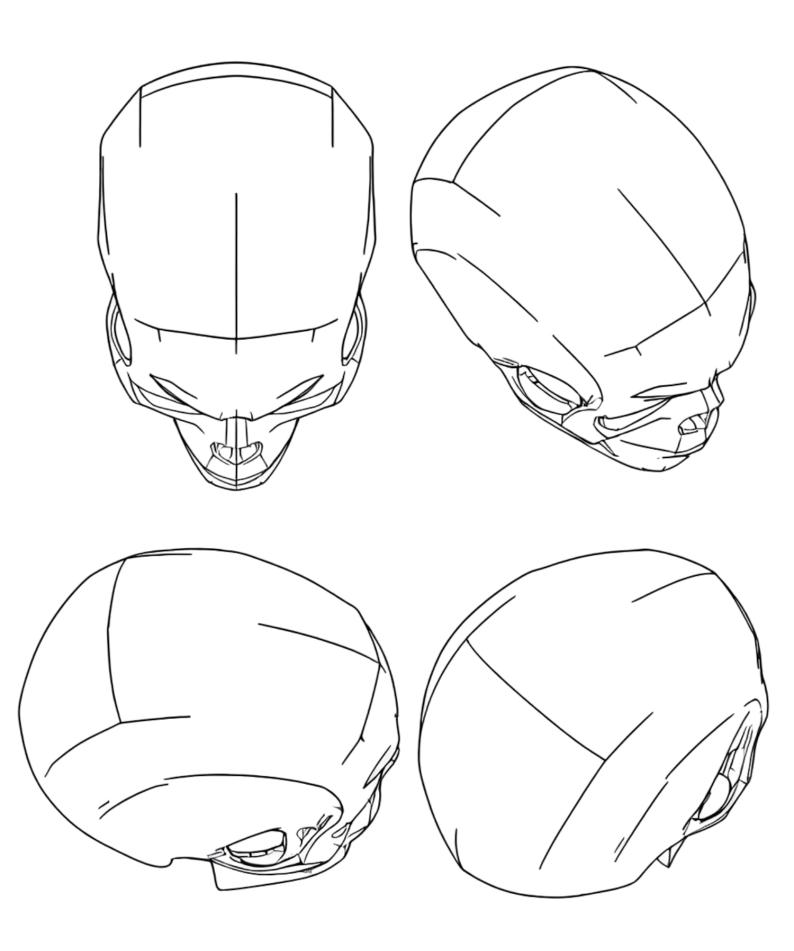
06. REFERENCES

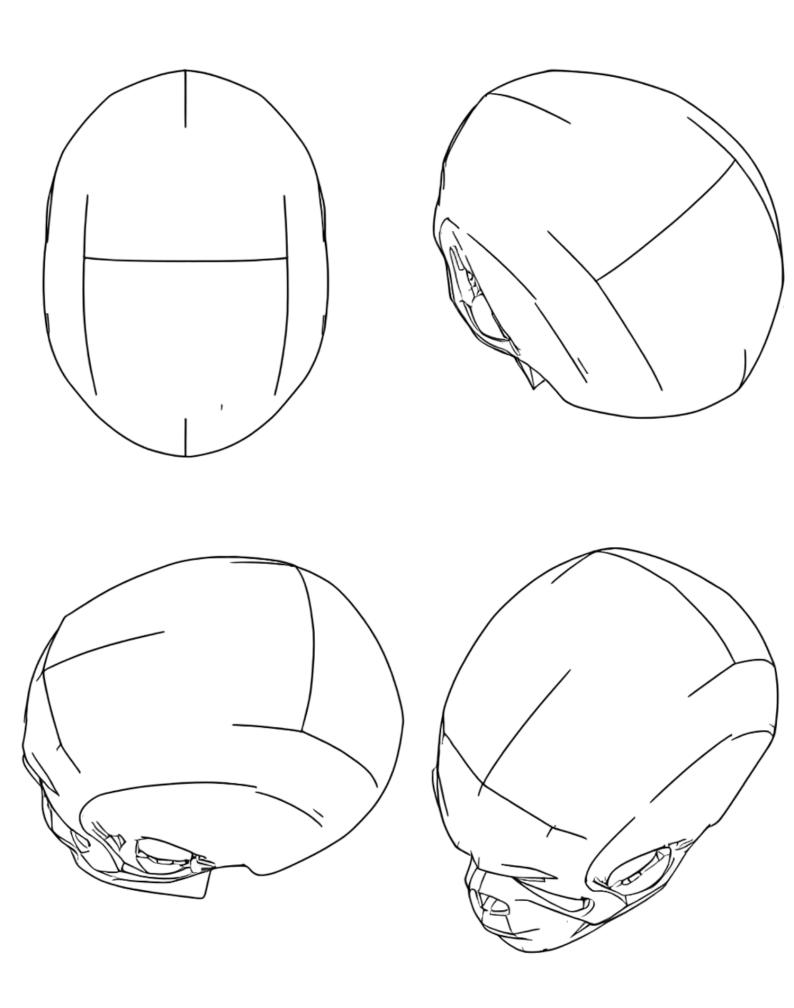


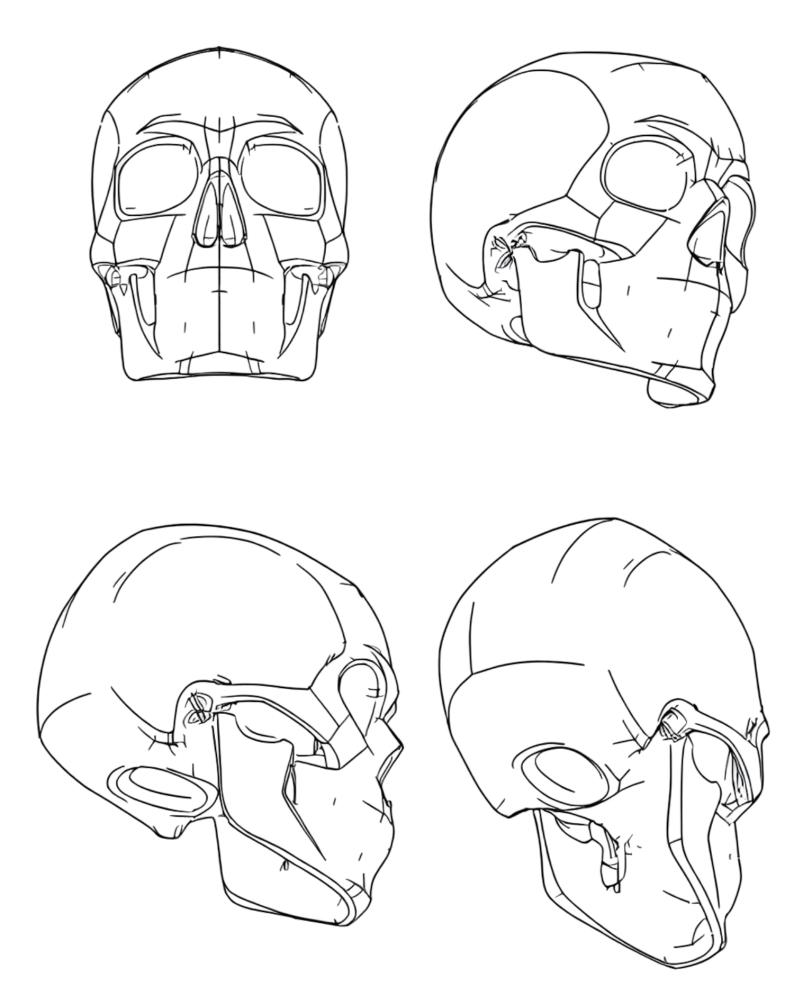


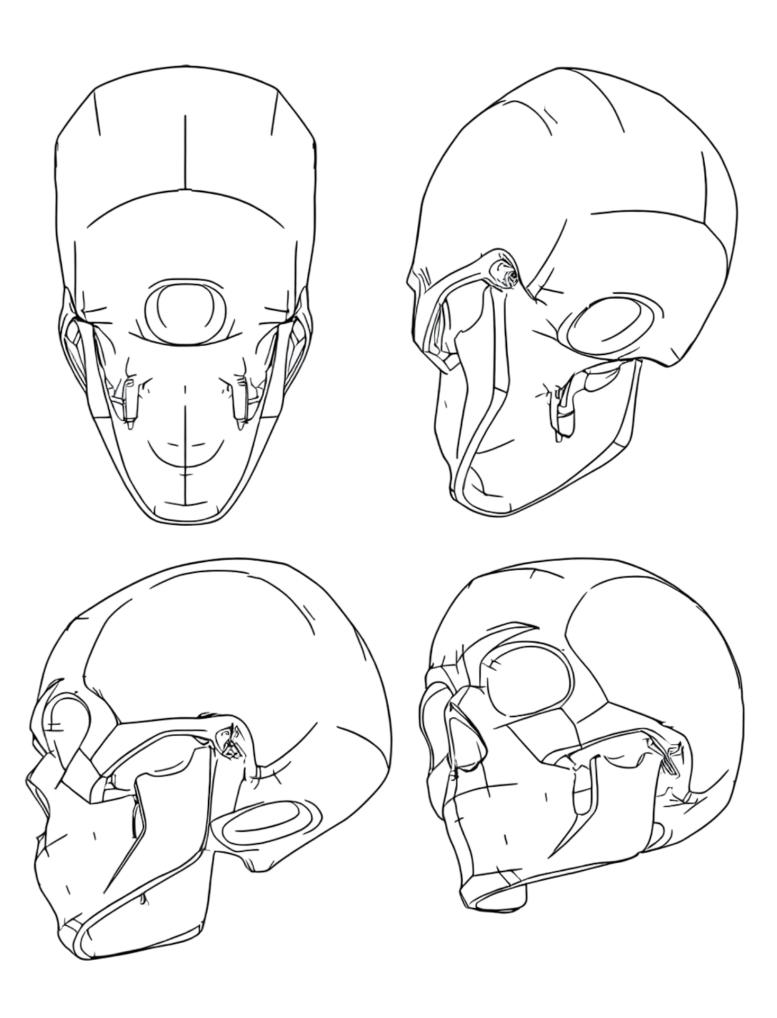


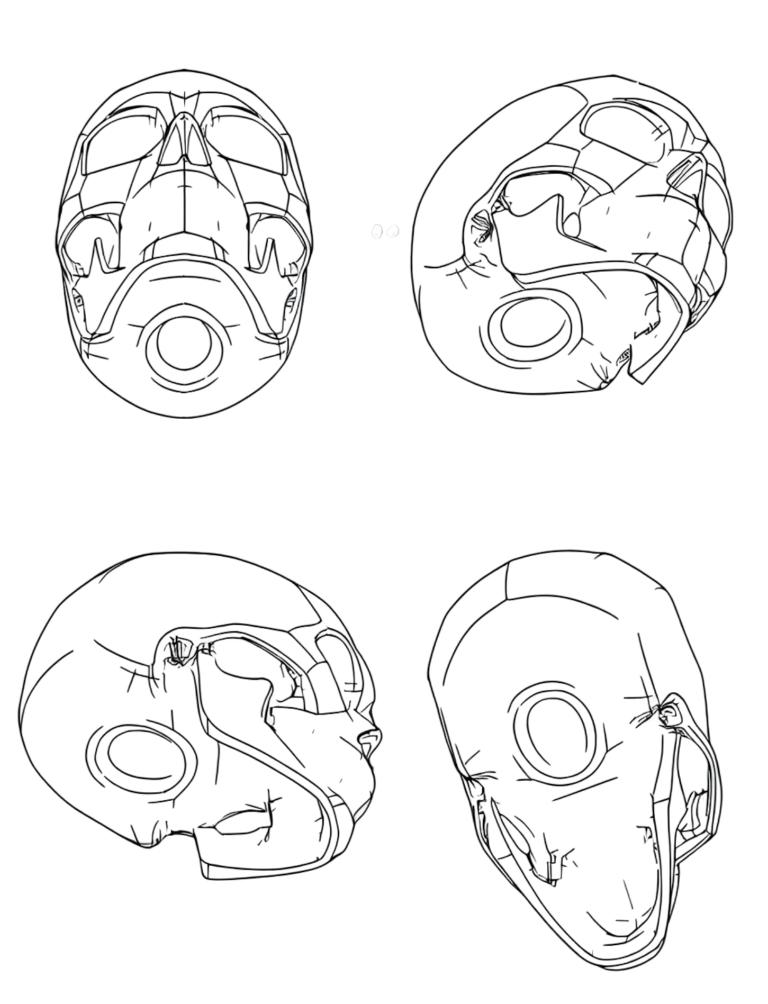


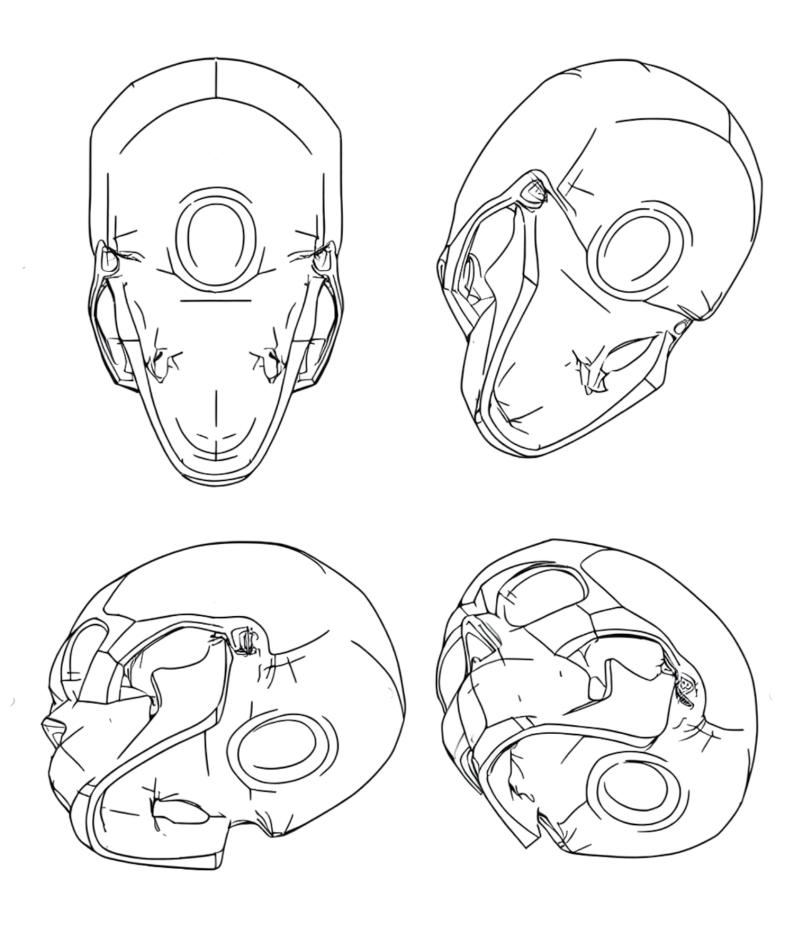


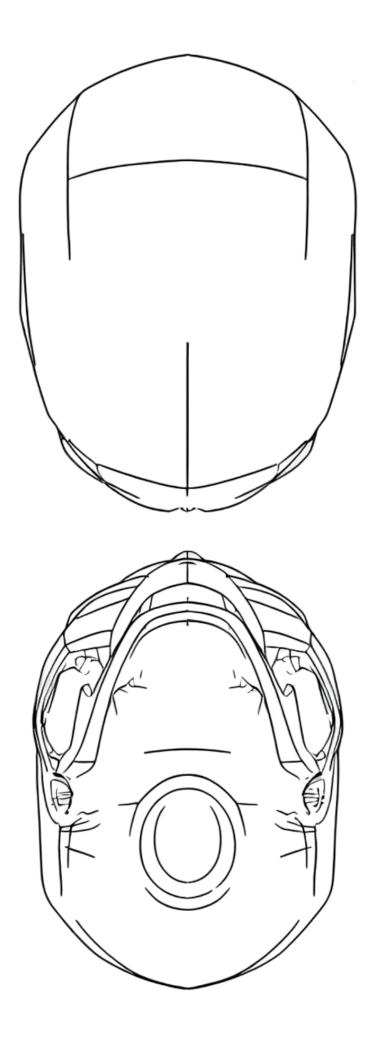


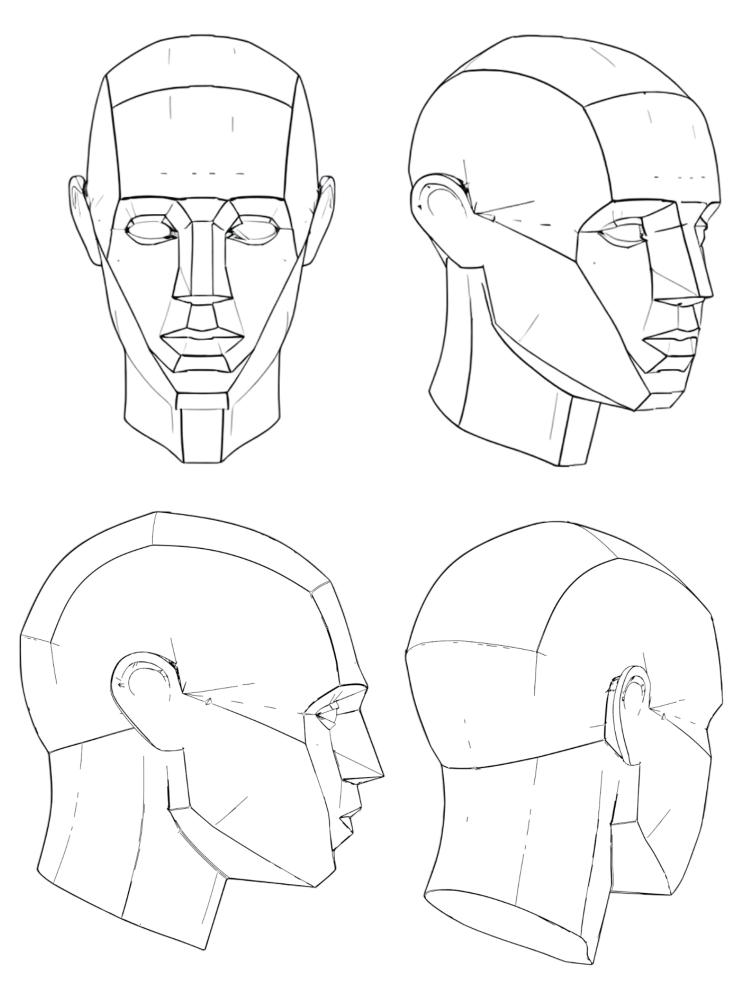


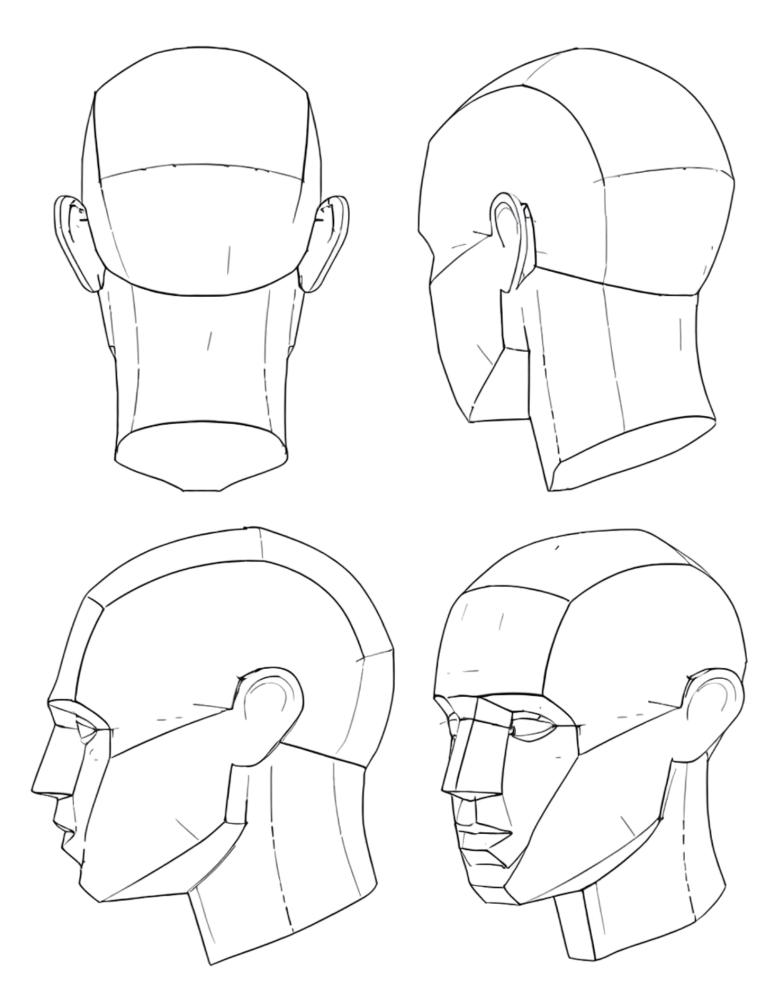


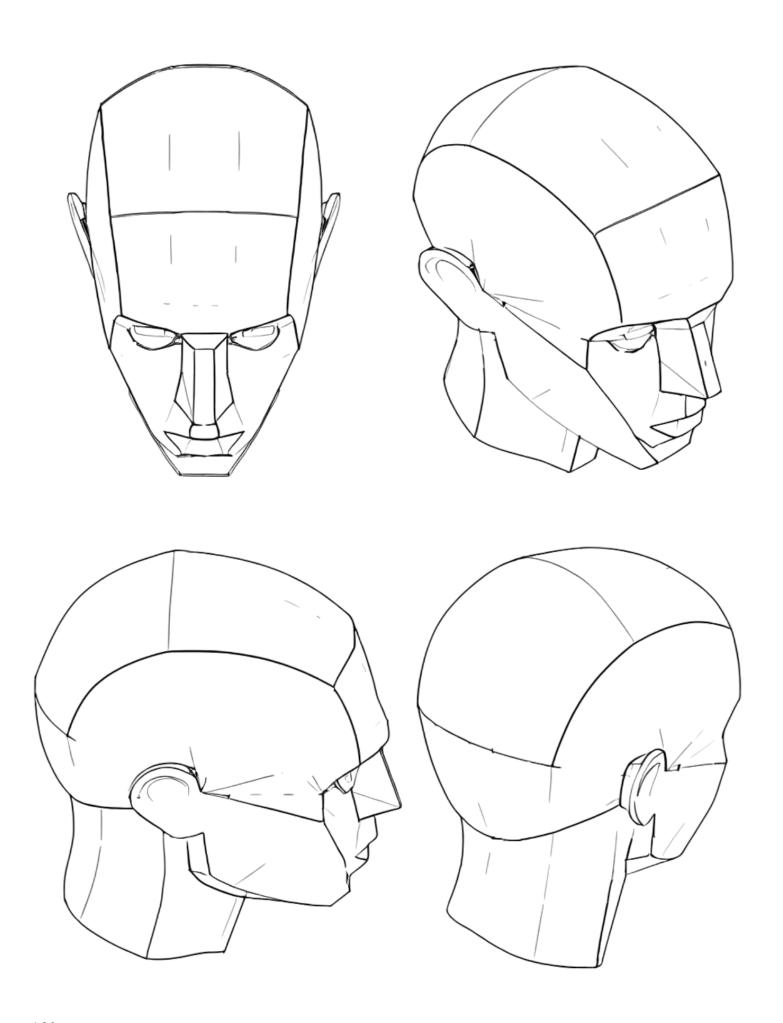


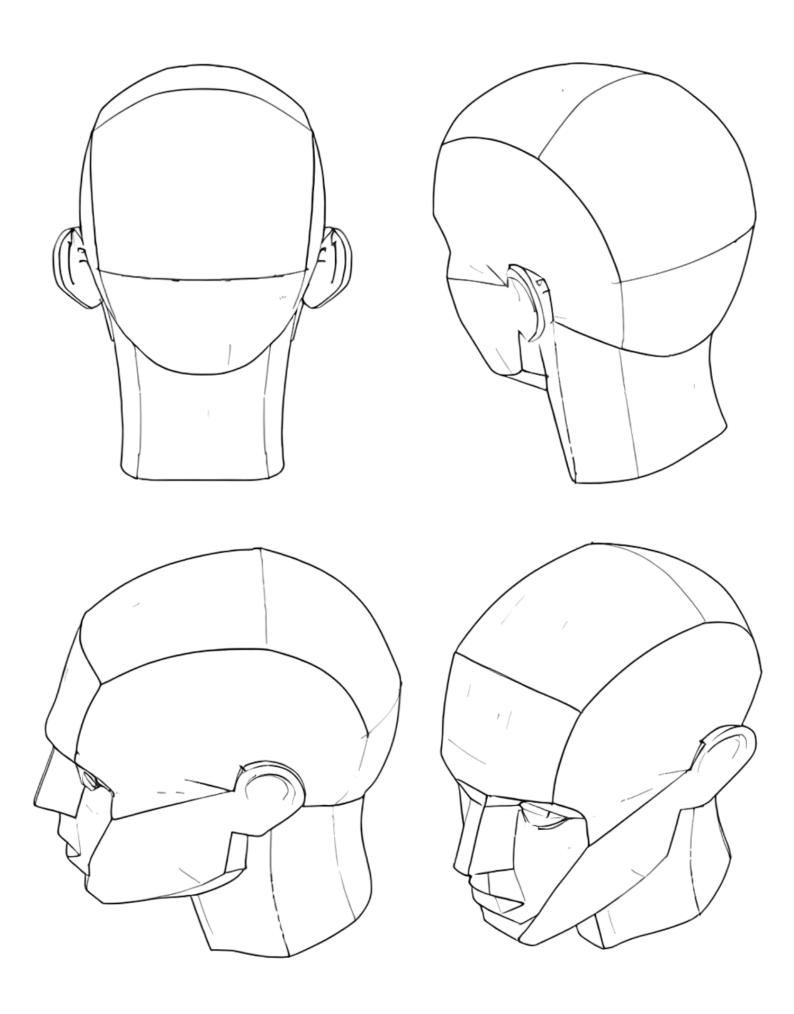


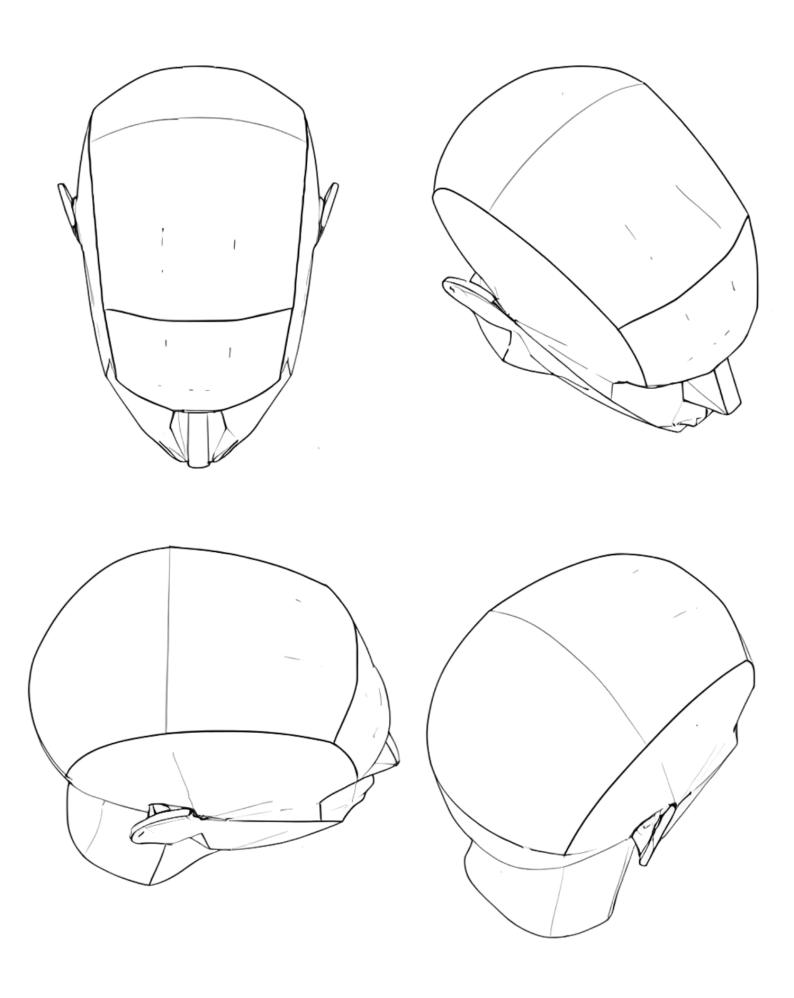


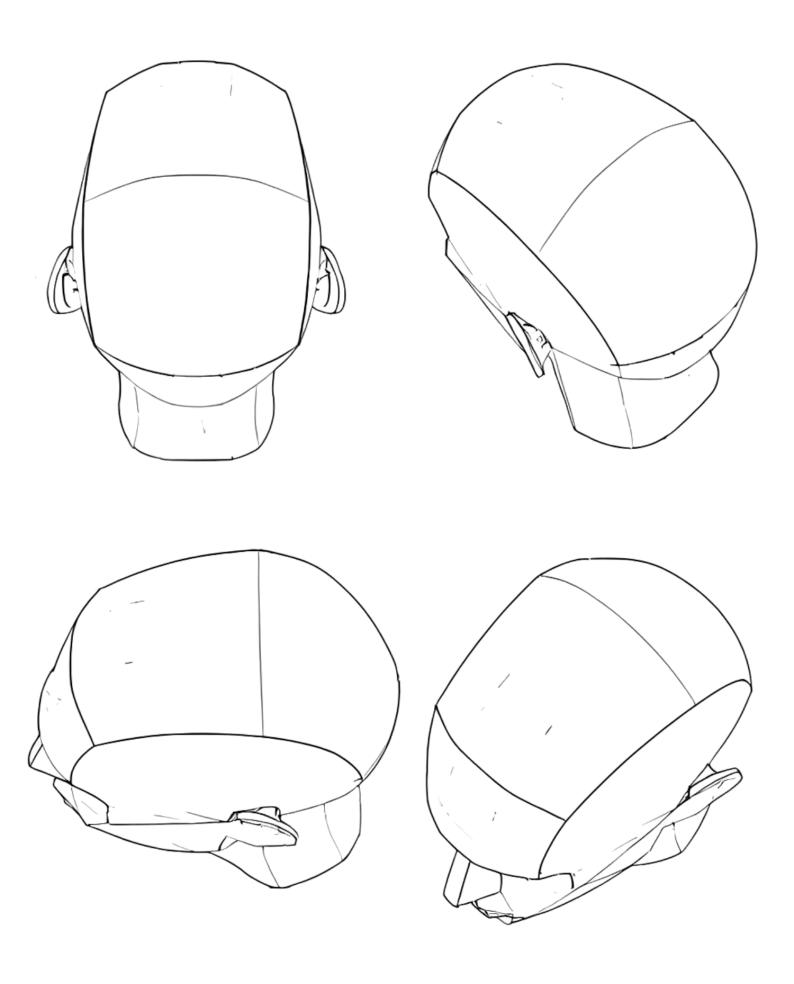


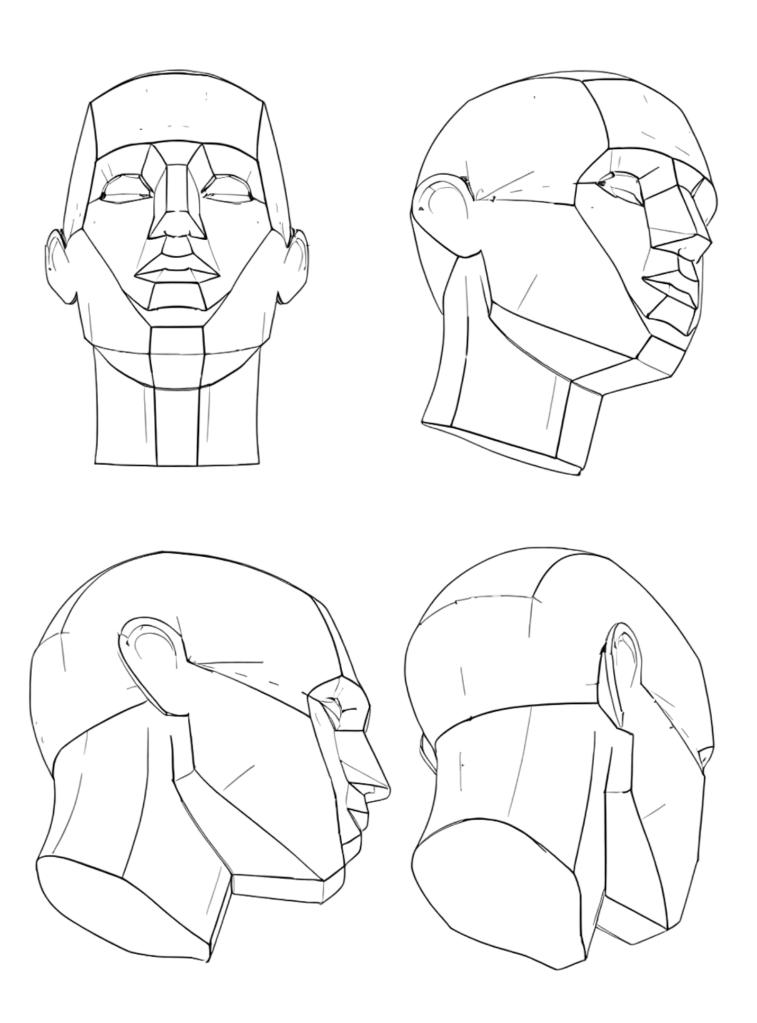


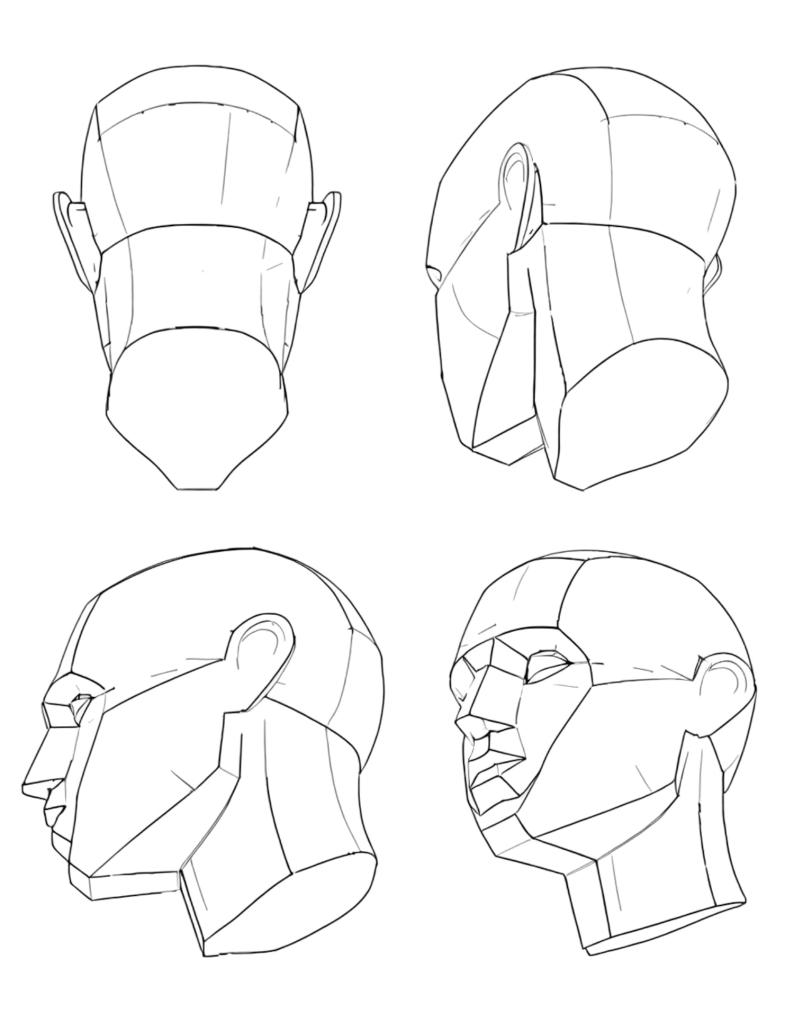


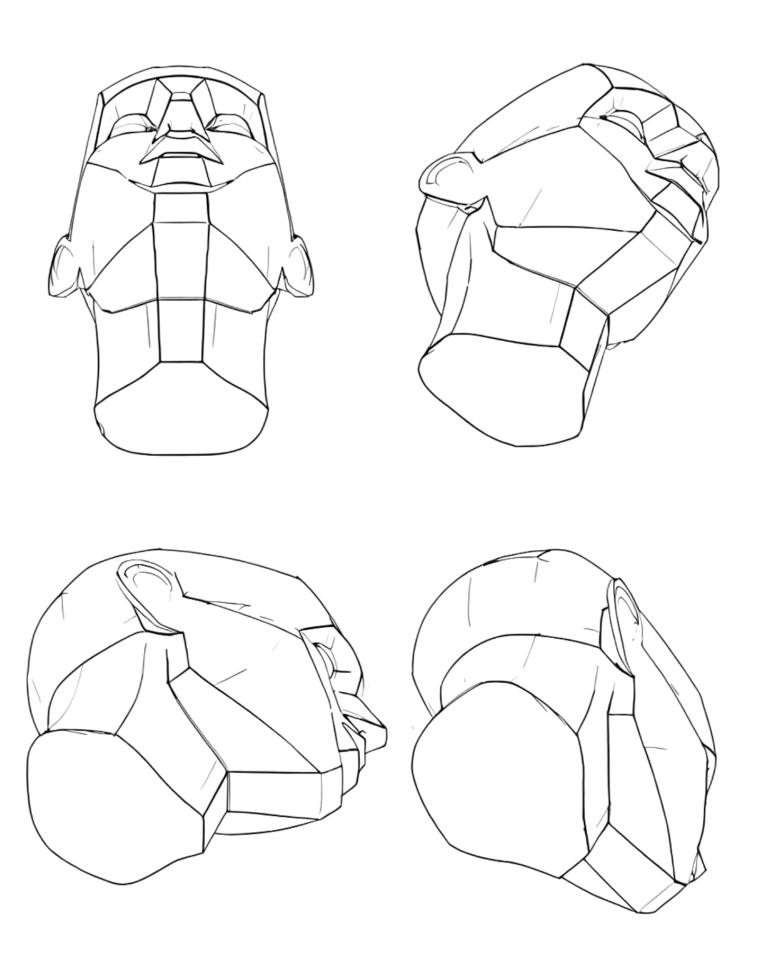


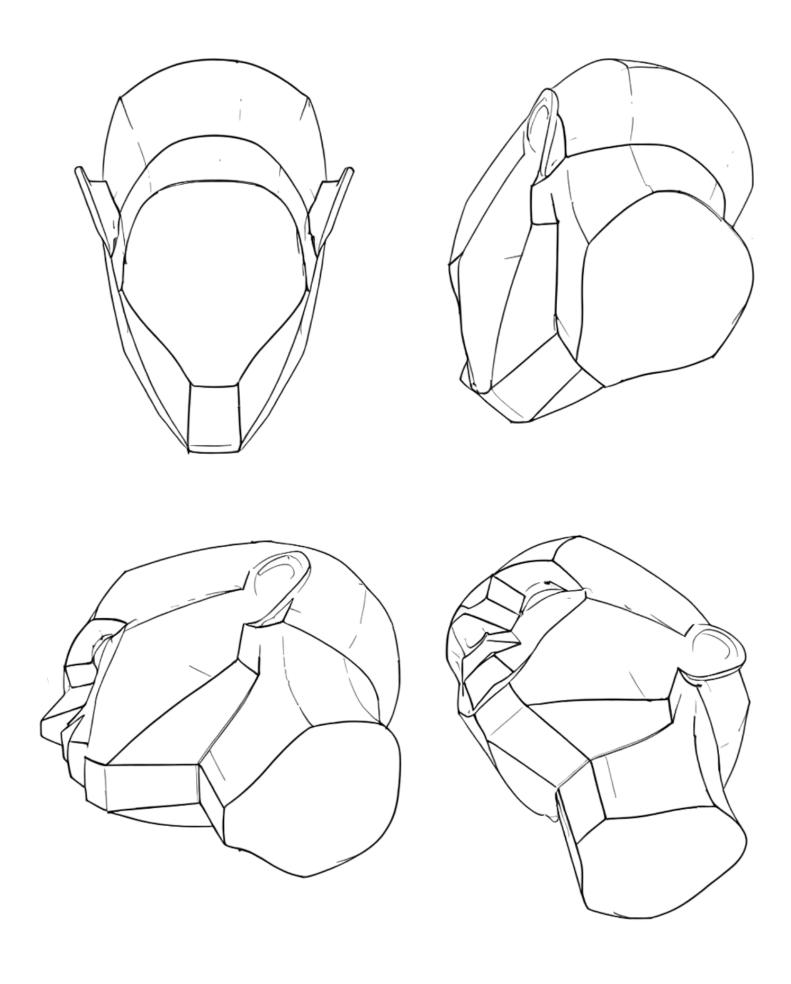


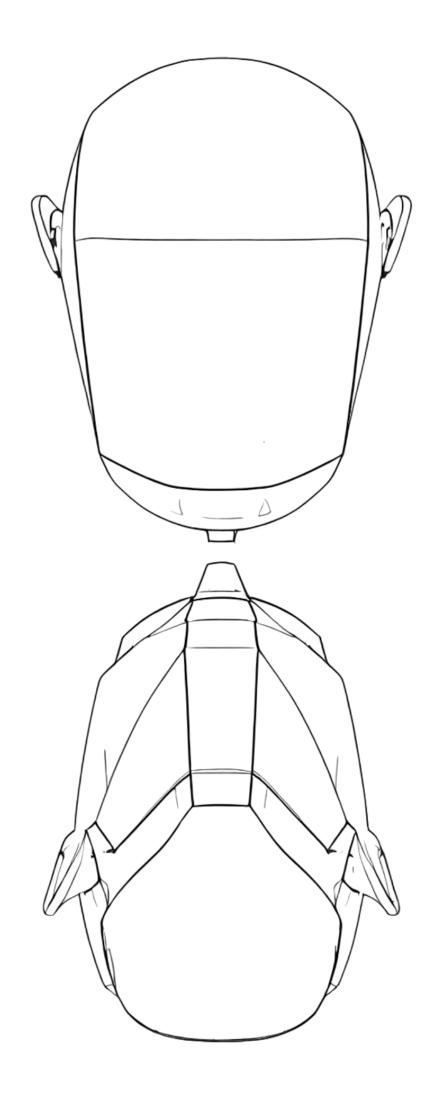


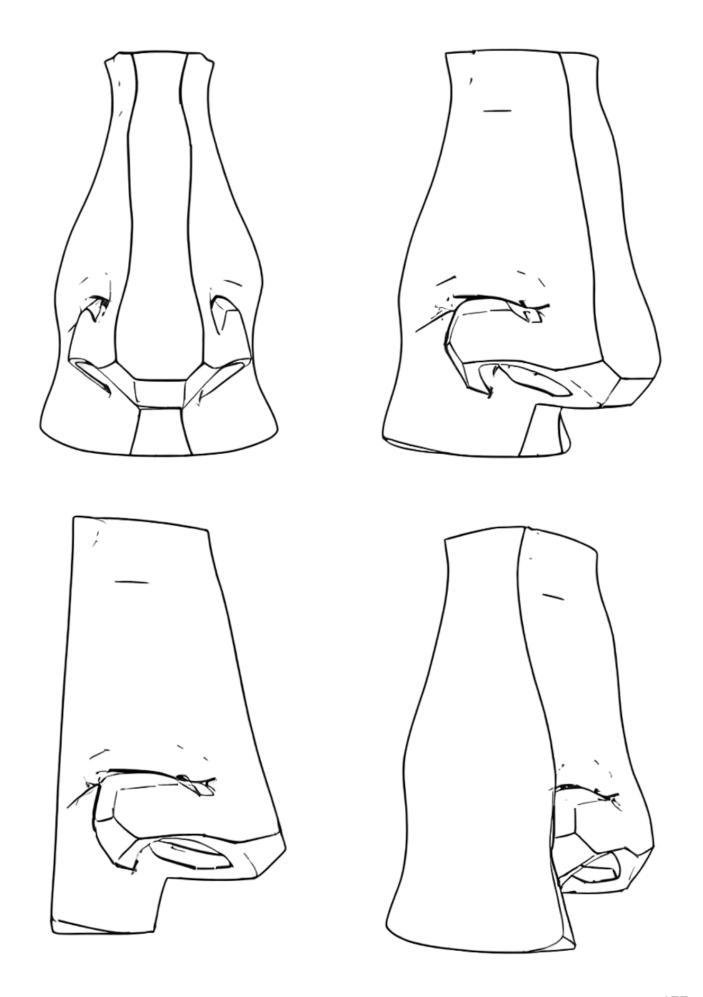


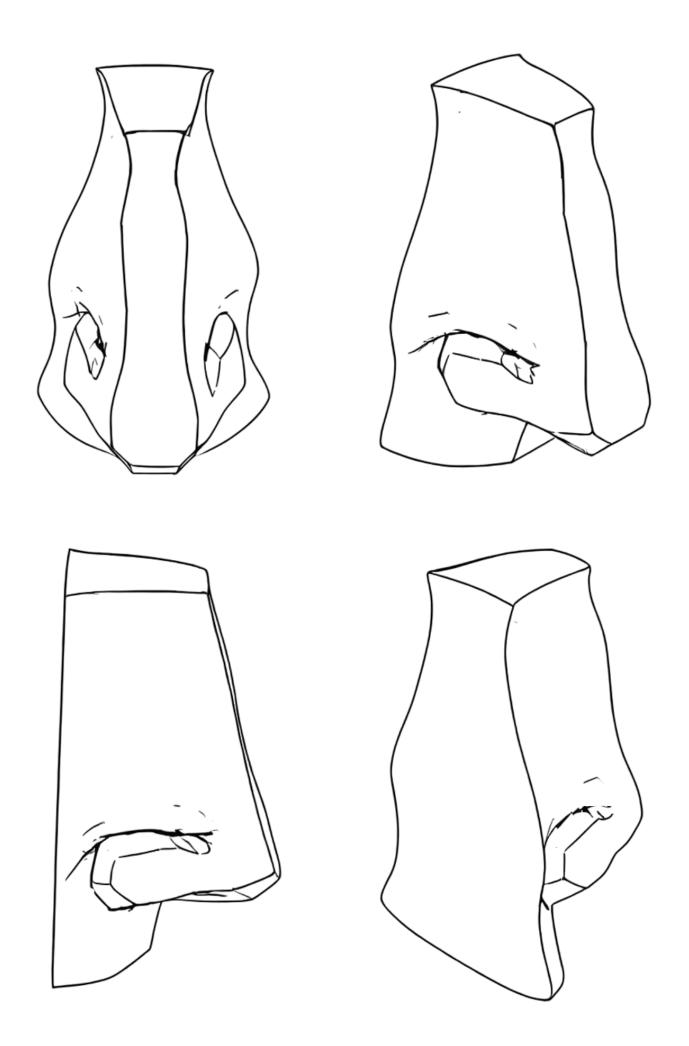


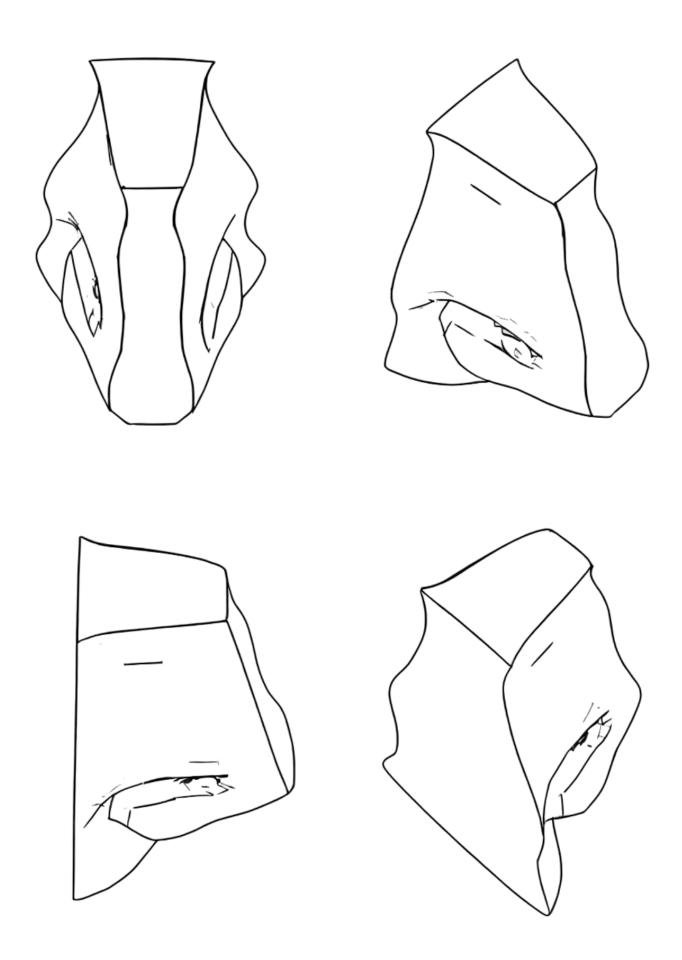


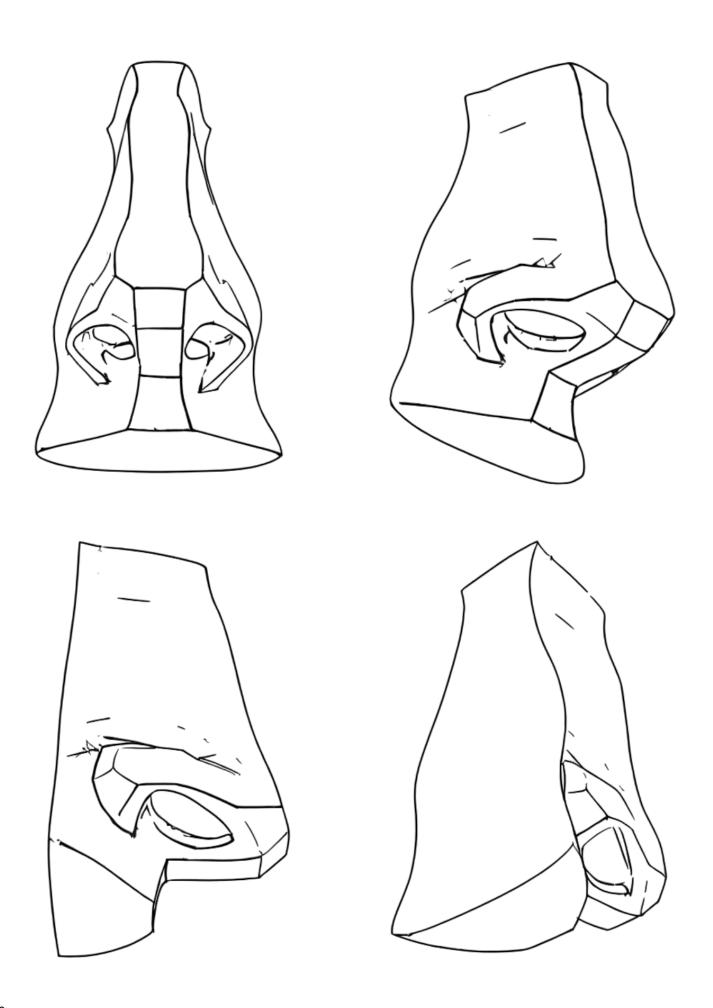


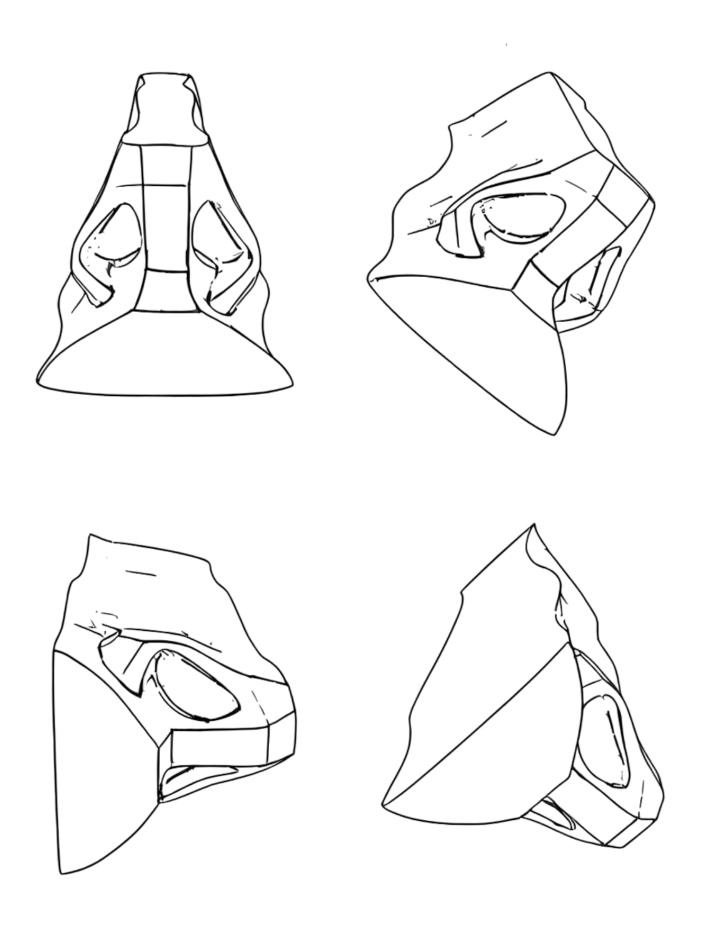


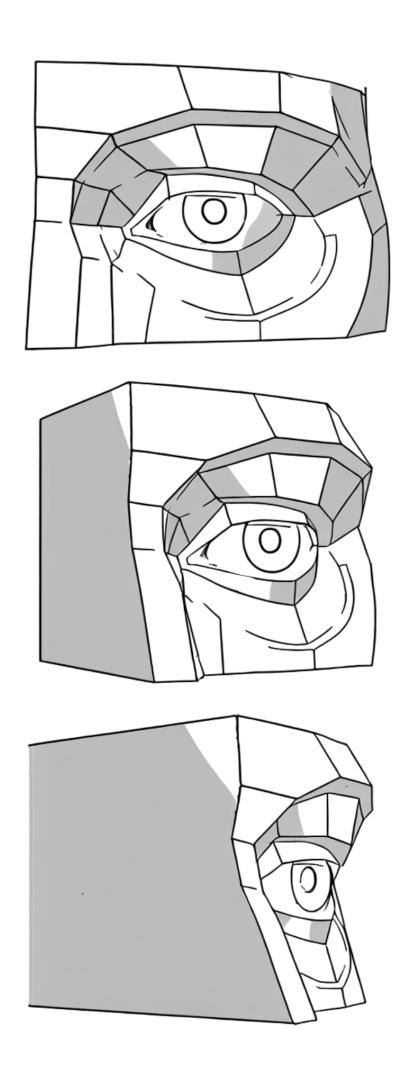


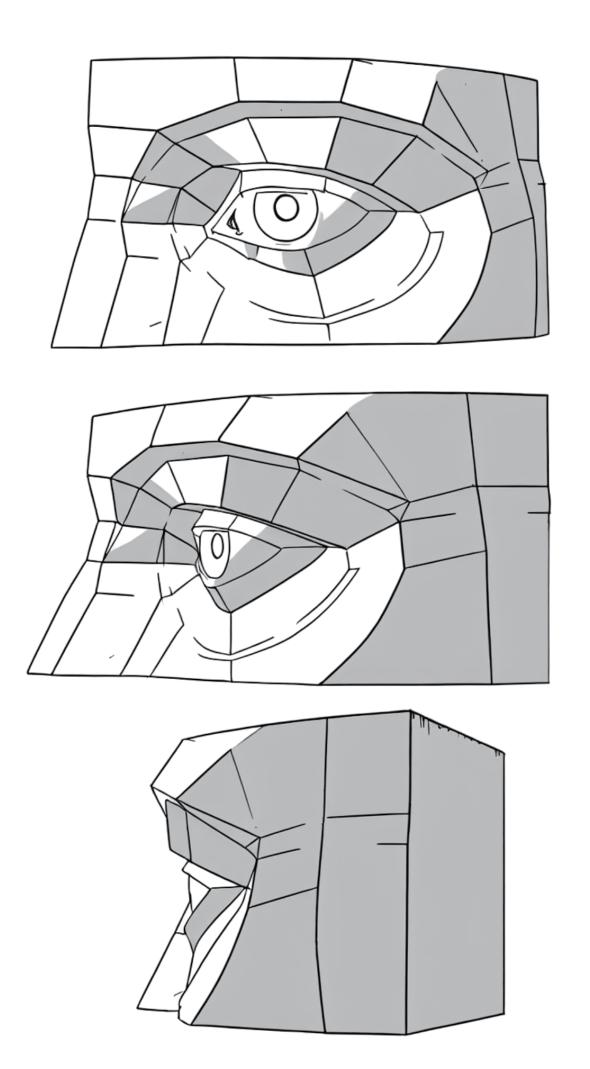


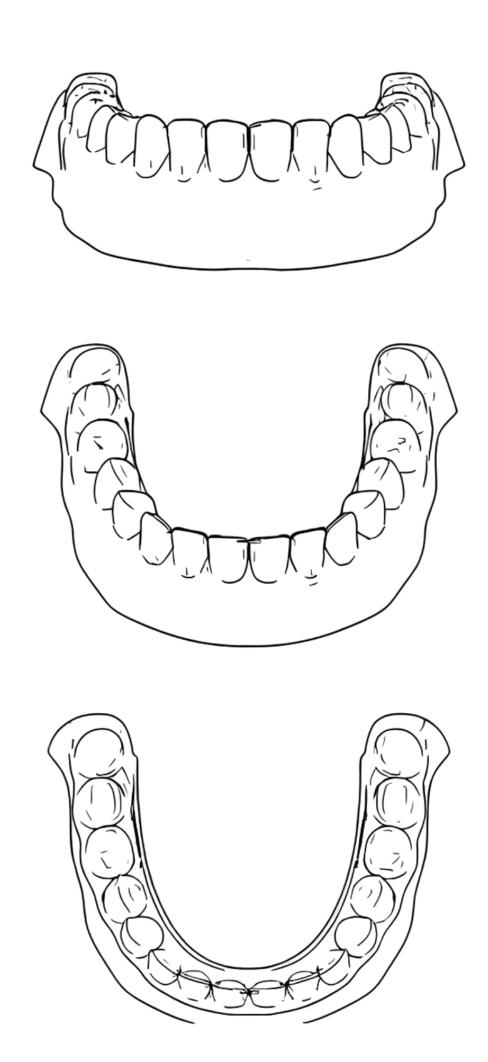


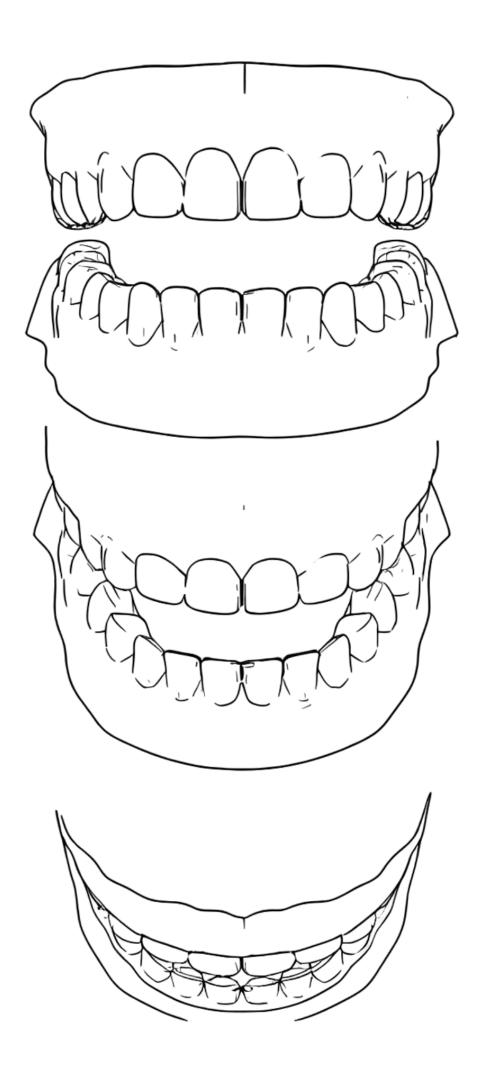


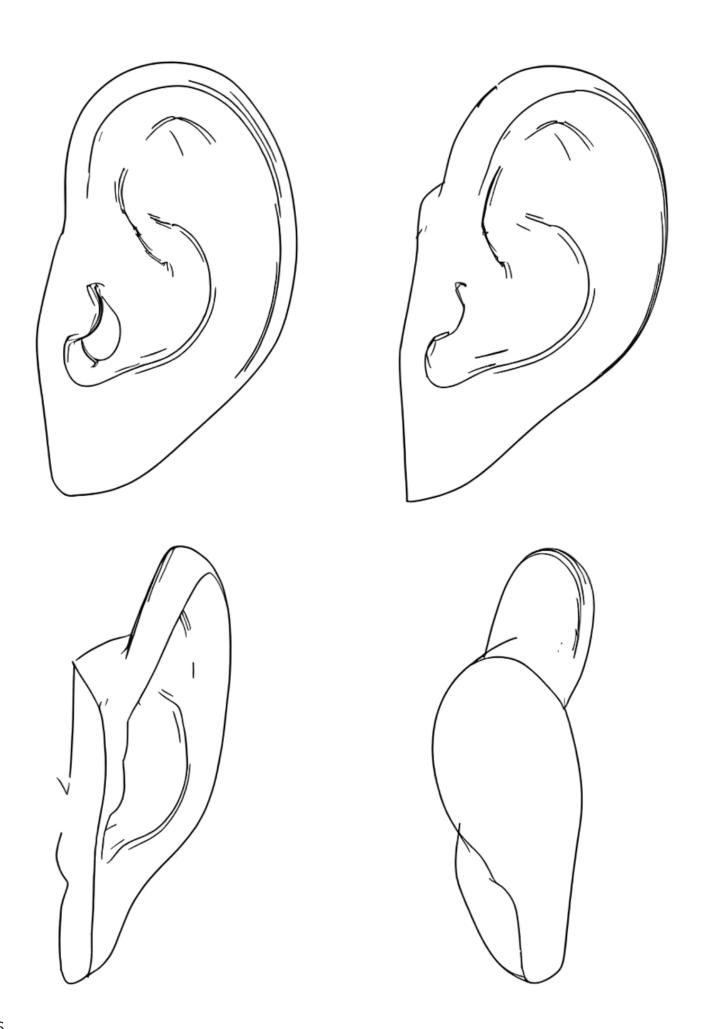


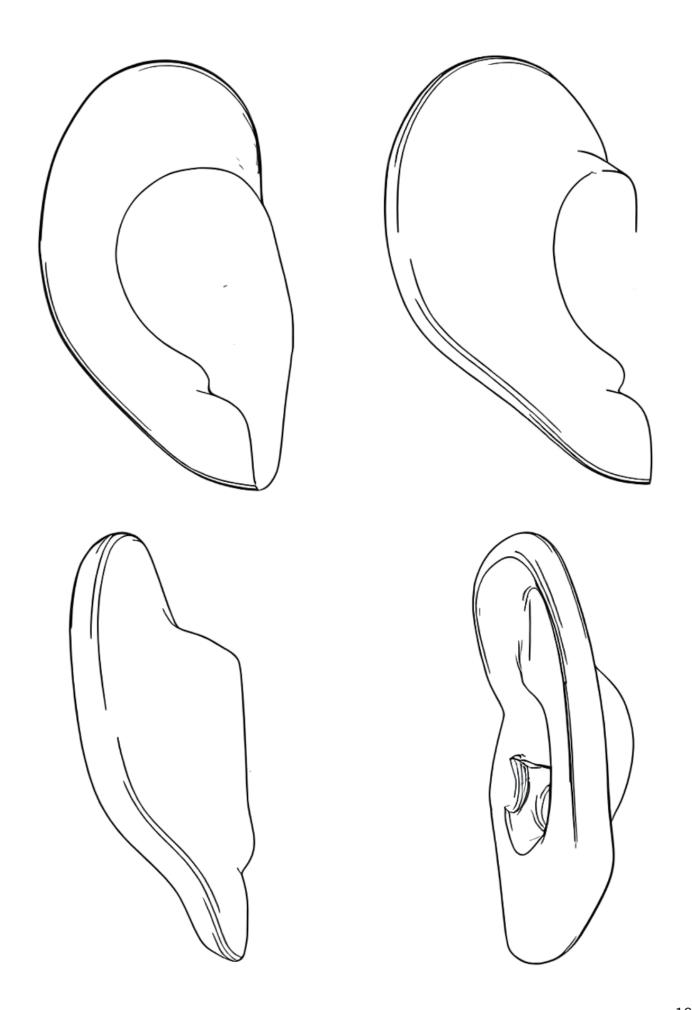






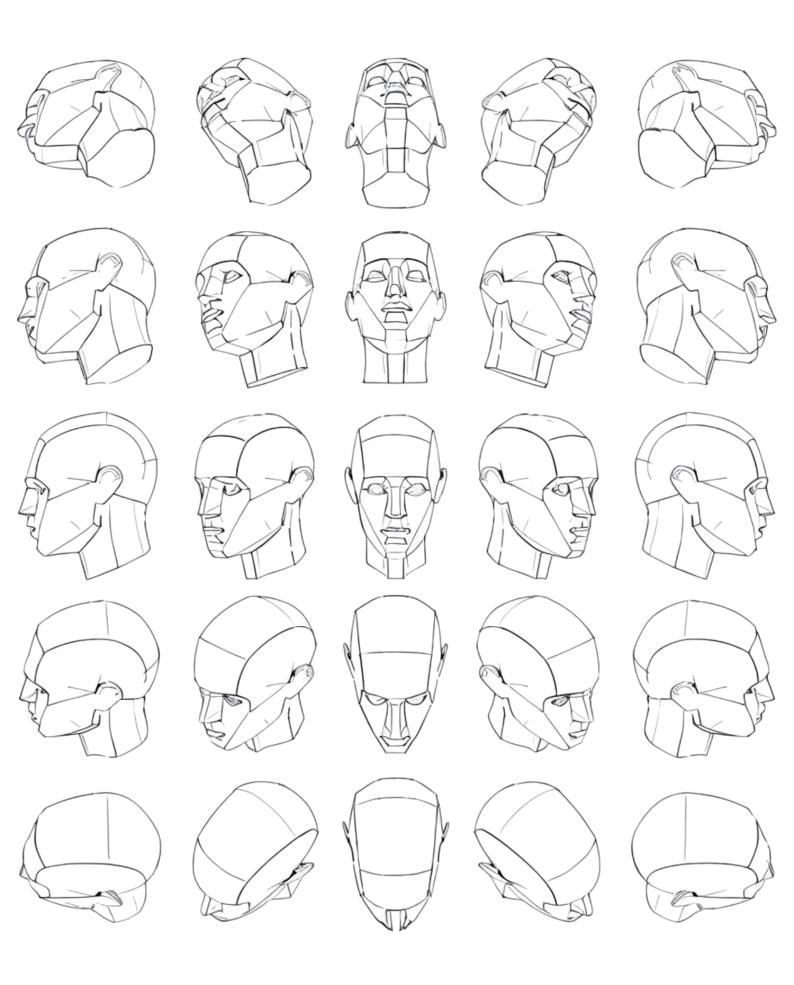


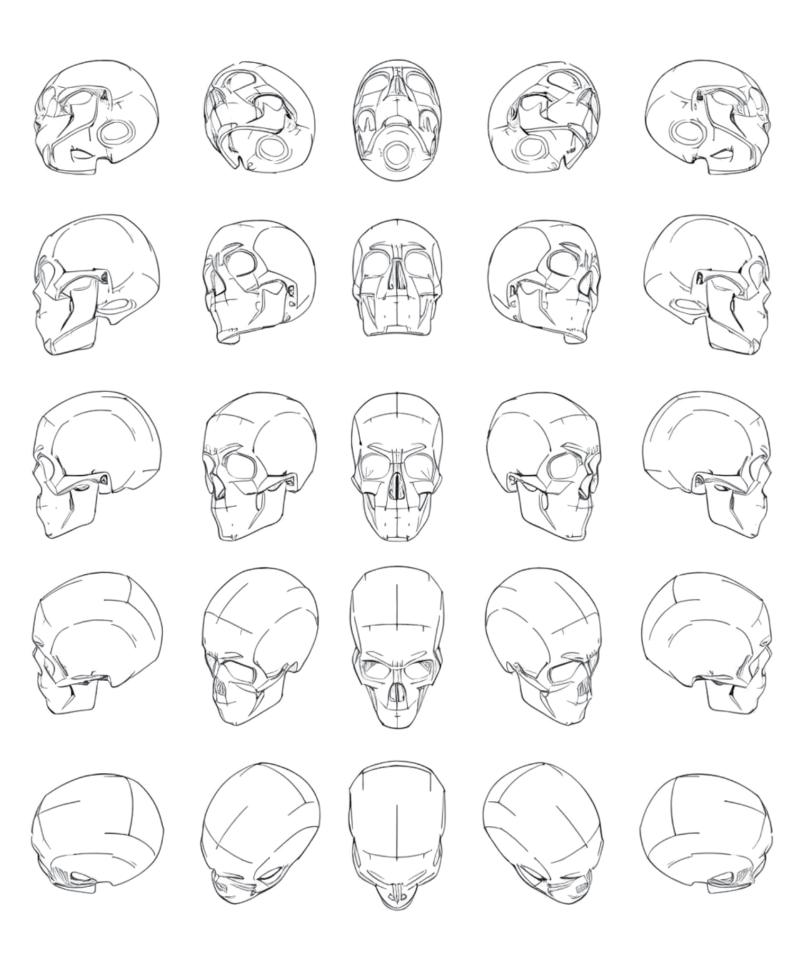


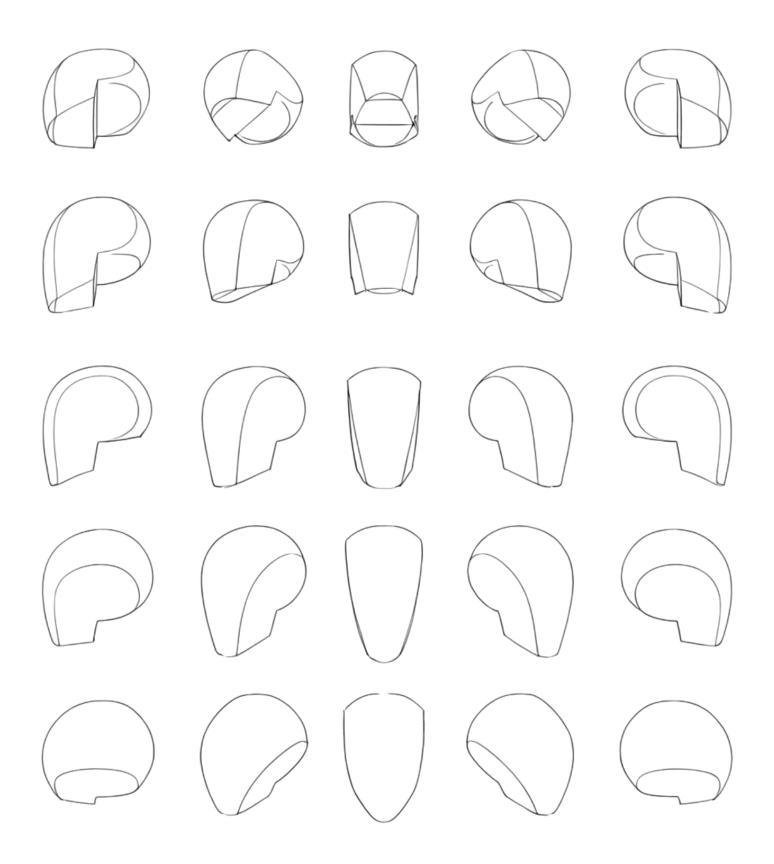


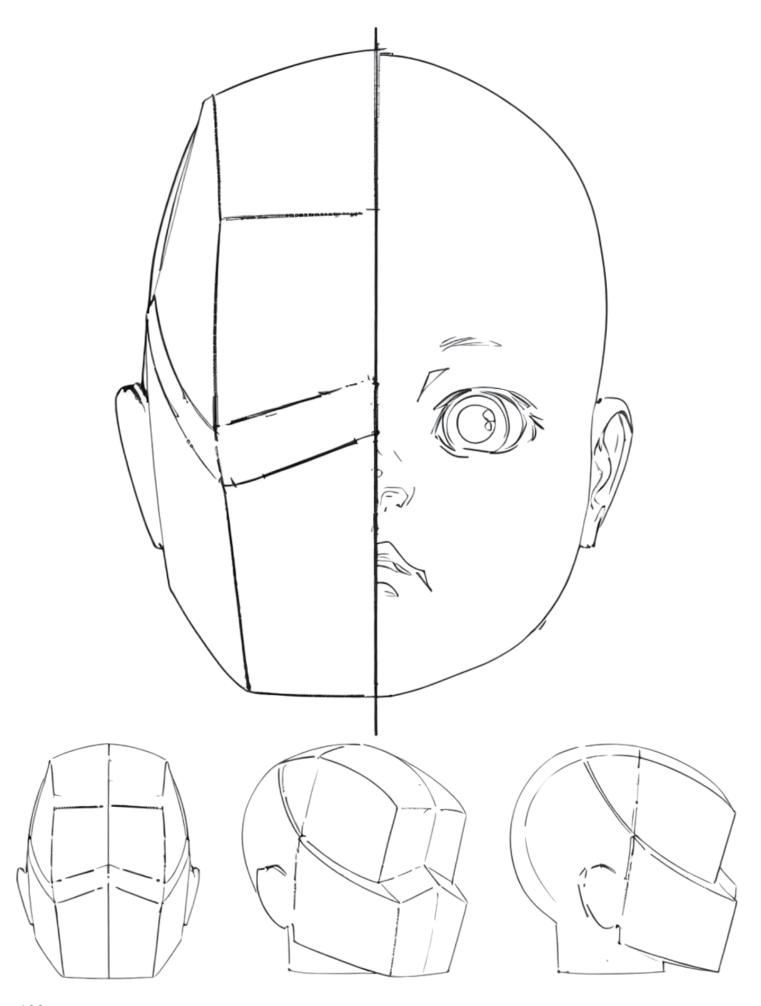


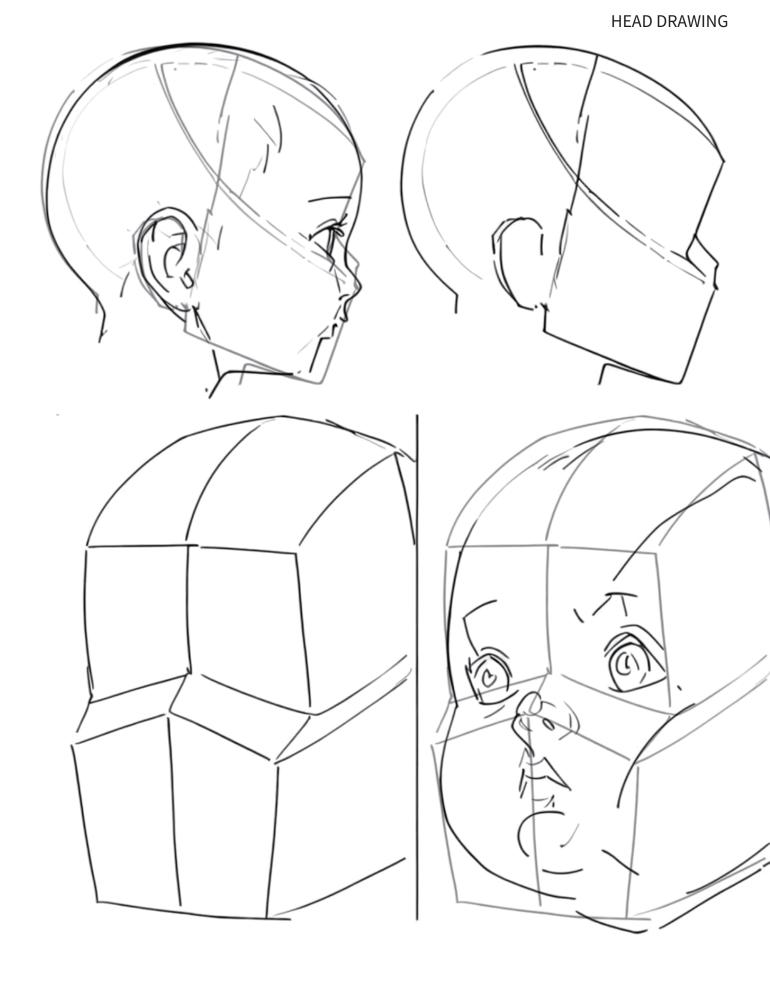


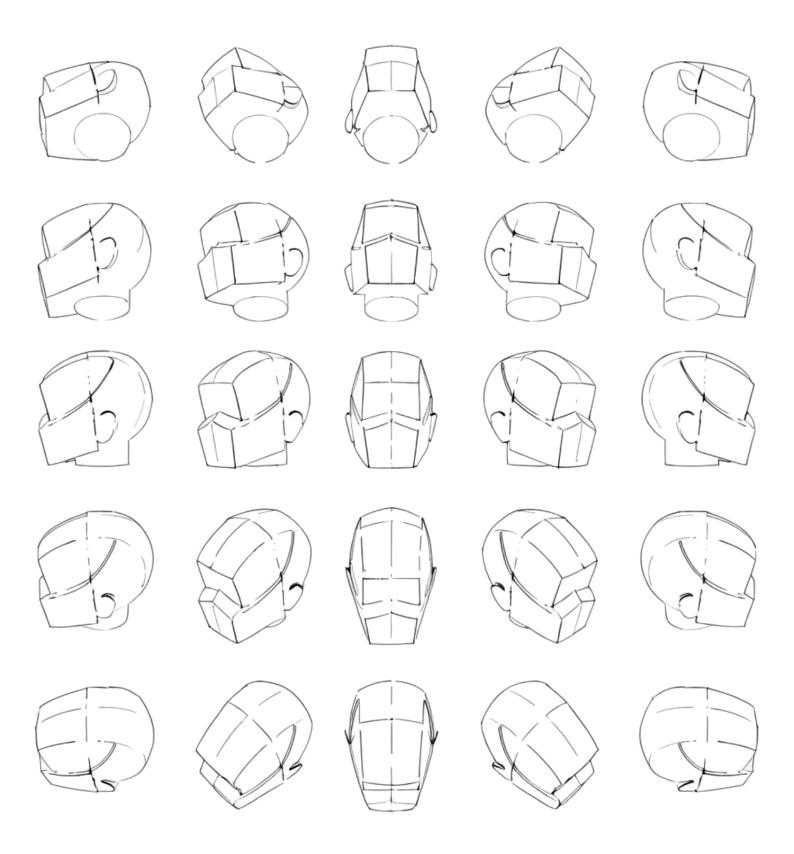


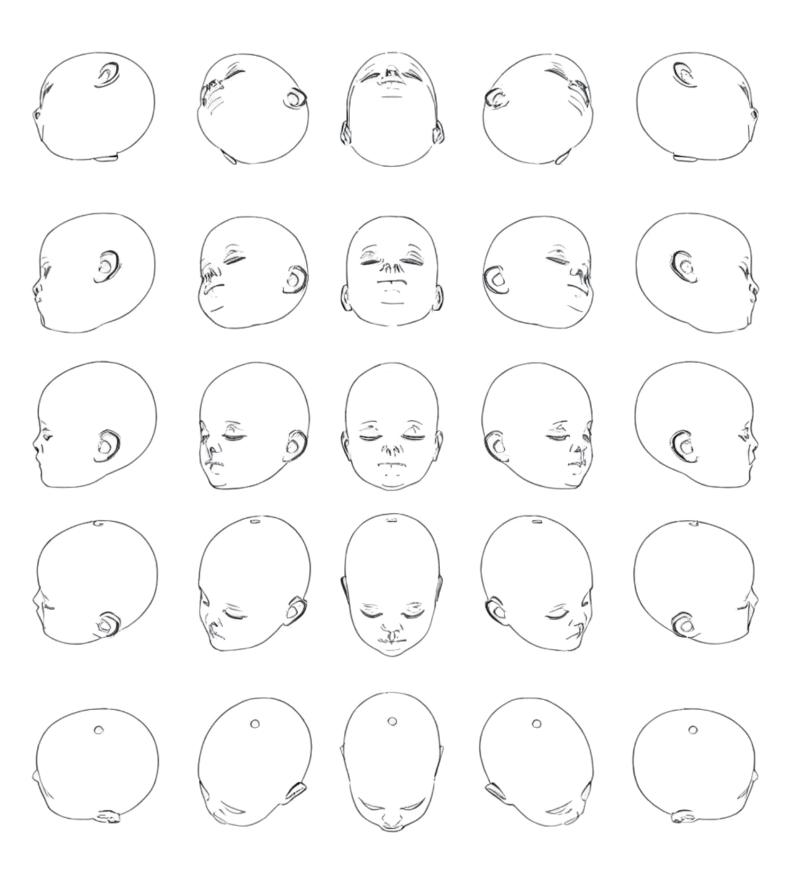


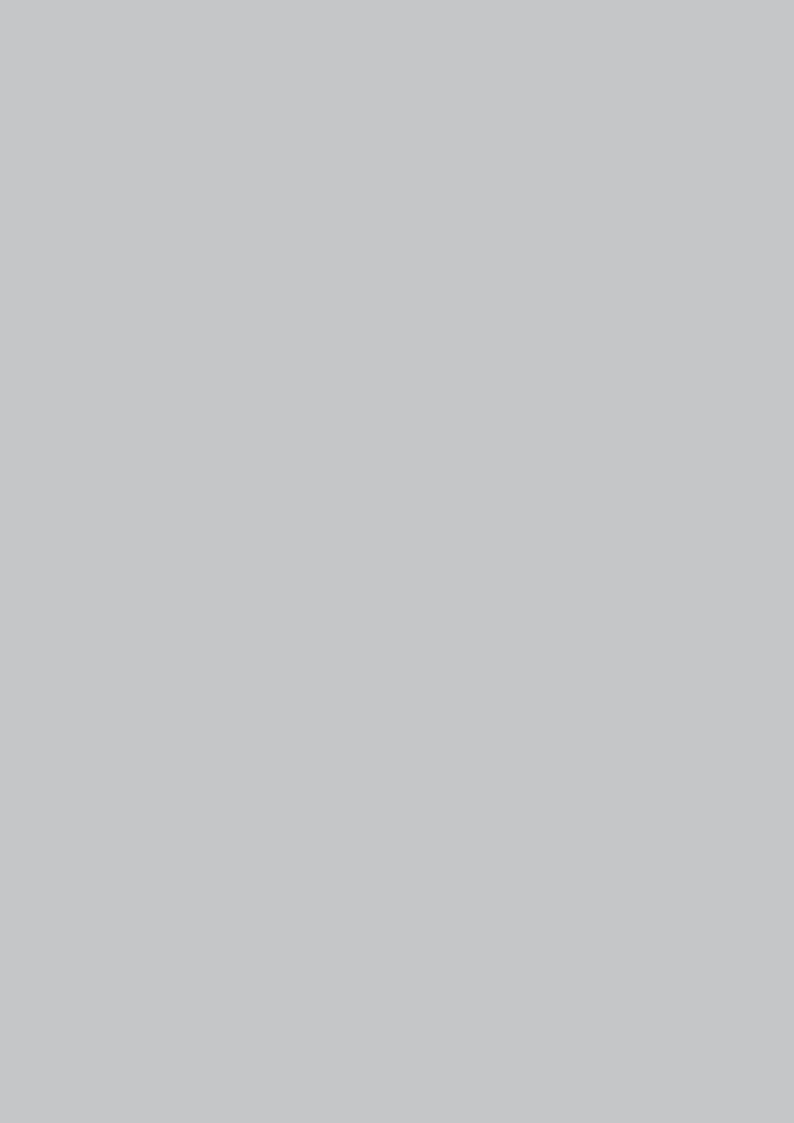












HEAD DRAWING



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